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THE INTERNATIONAL HARD ROCK & HEAVY METAL MAGAZINE

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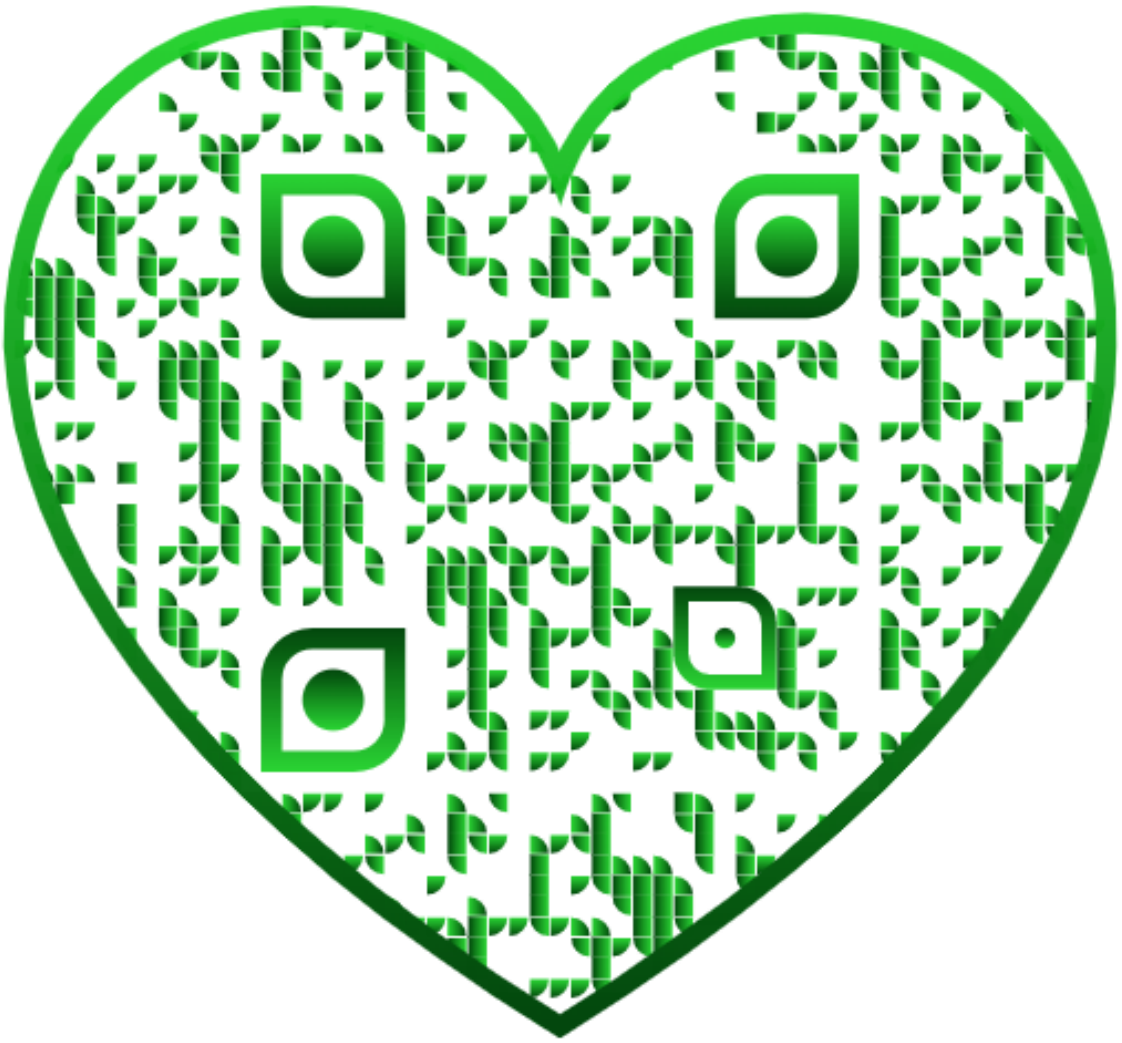

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METAL HAMMER

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LADIES & GENTLEMAN...
YOUR STAR TONIGHT!

While sitting in the stalls at the Odeon Hammersmith waiting for Vain and Skid Row to do their stuff, a complete stranger leaned over and said to me: *"Don't you think there should be some sort of er - well ENTERTAINMENT between the acts? Rock music has been going on all these years, and look there's nothing happening on stage. You'd think they'd be able to put on SOMETHING."*

Like what?

"Well, I dunno, maybe a DJ playing some records?"

You could see his point. I had been sitting for what seemed like an hour waiting for hint of a sign of activity from the guest star bands. Of course when Skid Row and their support Vain, finally hit the stage, there was enough showbusiness excitement to exhaust the hungriest thrill seekers. Davey Vain and Sebastian Bach put on performances worthy of a male Follies Bergere, and there was hardly any need for extra music-hall acts. With Sebastian prancing around like a highly strung filly, tossing his mane, and Davey tossing other parts of his anatomy, we already had the equivalent of a spectacle scandaleuse. We eventually staggered from the Odeon deafened and exhausted by a night of rock history in the making.

But that still leaves the problem of what in blazes to do during those endless, tedious moments 'twixt soundcheck and showtime. Normally fans are expected to totter up to the bar, but this requires the sort of endurance and stamina to get served needed to board a tub train in the rush hour. The alternative is to sit in the stalls staring blankly at the unmanned drum kit on the stage, and try to avoid the howling draughts blowing through the exit doors.

MISTS

The man who accosted me with his grievances reminded me that it wasn't always thus. Long ago in the mists of time, there USED to be amusing interludes between the acts, peppered with guest stars. Those were also the days of 'comperes'. The men entrusted with this task were usually described in the slim, expensive programmes sold at each show as 'showbiz celebrities' Posed film star type pictures of them were emblazoned across full pages. (The bill topping bands were lucky to have a fuzzy snapshot). Somehow the impression was given the comperes were hugely famous - audiences felt slightly guilty about never having heard of them. Their fame rested on having appeared in B movies, and opened a few supermarkets. They had names like Don Arrow, or Art Morgan, and wore regulation evening dress, with frilly shirts and Brylcreamed hair. They sang in light baritone voices and made jokes about rock'n'roll and long hair. This usually resulted in their being booed off and over the years, the response became so hostile the entire breed faded away. There were still attempts to employ announcers, utilising radio DJS. John Peel was pretty good in the role, having the right tone hovering between worldly cynicism and dedicated sincerity. Jeff Dexter compered the great rock festivals, adopting a wide eyed and innocent approach, as if he was just another fan who had wandered on stage by mistake.

But at some point in the late Seventies, after the scourge of punk had poisoned the bloodstream of rock, the violence became so bad that even DJs playing popular records were pelted with missiles and retreated behind wire mesh screens before vanishing off stage altogether. I remember the sad sight of erstwhile hippie Peel shouting and swearing at a baying mob one dismal Reading night, and me thinking that rock music had finally died. (And so it had until, thank God, the Americans came back to revive it). No smart suited 'celebrity' fresh from cabaret would have dared introduce the Stranglers or Sham 69 as they had once heralded The Who or The Small Faces.

ABUSE

There were attempts made quite late in the seventies to wheel out celebrities, and you'd have thought one of the Monty Python team would have been a popular choice, but when the late Graham Chapman was asked to do a silly sketch and link The Who at the Odeon Hammersmith, he had to be rescued by Keith Moon, who pulled him off stage after the abuse became too great too endure.

So with comperes having finally died the death, there is only the disembodied voice of an off stage announcer yelling over the PA to bring some sort of theatrical atmosphere to proceedings. But you are lucky to get even an announcement at most gigs these days. *"And now, here they are, yer bleeding Queensryche, or sumfink. "*.

Let's face it, compering is a thankless task. I once had to do a 'personal appearance' at a town hall in the East End and distinctly heard some oik shout *"Oi, git yer 'air cut. Do you get paid for this? Git orf!"*. At the Tramshed in Woolwich I shared the stage with the lady Mayor and singer Max Splodge, judging a talent contest. We had just announced the results when a pile of metal chairs were hurled at our heads followed by pots of beer. The Mayor, God bless her, managed to smile thinly and braved the barrage. No doubt she had faced worse during the war, defusing unexploded bombs or dealing with parachute mines. My knees turned to jelly but Max decided to climb up into the gallery and sort out our assailants personally.

Only the timely arrival of several burly constables prevented a breach of the peace. (Good job they were burly and not thin, undernourished constables).

Oddly enough, the last time I met Bob Geldof we were both on stage at the Roundhouse in Chalkfarm, having beer and insults thrown at us. Needless to say it was another talent contest. I always remember how calmly Bob took it all. Feed the world? Clearly he should be running the world. Anyway, we digress.

Returning to the theme of entertainment between acts, the days of clowns, jugglers, fire eaters and marching bands once widely used by the likes of the Stones and Queen, are long since gone, and probably just as well. Jugglers at hard-core or thrash gigs are likely to be lynched or have their juggling balls stuffed into uncomfortable places.

There must be a modern alternative. When you recall the Odeon, in common with many rock venues around the country, used to be a cinema, equipped with projectors and sound systems, you'd think they'd be able to show something on a screen to keep the customers satisfied and diverted. There are videos in the bar, but how about a full sized screen showing, say extracts from Hard'n'Heavy, the video magazine, or clips from the latest movies? Even a psychedelic oil slide show might not come amiss, or a simple trailer for forth coming events. Bring back the magic lantern! Even the Victorians wouldn't have put up with an empty stage or blank fire screen. They would have had a Diorama, Phantasmagoria or even Perkins Steam Mirrorscope, complete with realistic sound effects of horses neighing and canons firing.

There is enough technology and money around now for promoters and managers to come up with something new, like computer graphics or digital displays. Maybe even a metal Max Headroom or Eddie style robot could cope with compering duties in the Nineties. Shout *"Get off!"* at them, and they'd zap the audience with powerful laser beams. Maybe there is after all a solution to the problem staring us in face. Yes, you've got it. Stay an extra hour in the pub and arrive late for the gig. And now, ladies and gentleman, your friend and my friend....two halve of lager and a packet of crisps!

Chirs Welch

STUD OF THE MONTH

Tracii Guns

pic.: Lynn McAffee

Hot & Heavy

WHITESNAKE TO HEADLINE DONINGTON?

David Coverdale has revealed that the band have been approached to headline the Donington Monsters Of Rock Festival in 1990. Although nothing has been confirmed it seems likely that the band will be taking the top slot. If it goes ahead, it will be the second time that the band have headlined and the third time they have appeared at the festival. They headlined in 1983 following an appearance second on the bill to AC/DC in 1981.

Coverdale revealed the details at a press conference to international press. He says of Donington:

''We've been asked to do it. We were supposed to do it this year but what with the tragic events of last year the license was compromised.''.

The band are planning a comprehensive world tour to support the release of the new 'Slip Of The Tongue' album.

''The U.K. and European tour was supposed to start on November 15th of this year, but we didn't finish the album on time. The tour will be starting in the U.S. around March time and we are likely to coming to Europe now around November of next year going in to January '91. When we go out we want to be firing on all six.''

The stage show and set being planned for the tour is not going to be along the same lines as other recent big acts have been using.

''Everyone else seems to have been going for a very hi-tech look a sort of aluminium jungle. We are going for a huge kind of marble look, to make it seem substantial so that when the curtain drops it will look as if it has been there for a thousand years! There will be lots of stairs and things for the flying Vai's and the flying Vandenburgs, it's going to utilise more lighting effects than we've used before and certain companies have been developing stuff for us for the last couple of years which we will be introducing. I think pyro will be doubtfull because we don't need it. If we do Donington however, it will be the biggest fire display since Guy Fawkes night in the sixteenth century.''

He also reiterated a series of criticisms about Robert Plant and Led Zeppelin when faced with questions about the backlash in the press about the parallels between Led Zeppelin and Whitesnake. For full details of the content of these criticisms refer to the Coverdale interview in this issue.

In response to these remarks about Robert Plant, we are hoping to run a reply from the former Led Zeppelin vocalist in our next issue.

Pic.: Photofeatures/Jodi Summers

EVERYTHING FINE IN POISON CAMP

Reports were circulating recently that Poison drumner Rikki Rocket had left the band due 'to musical differences'. This would have left the band with a large problem as they are currently in pre-production for their third L.P., the follow-up to the enormously successful 'Open Up And Say Aah' album.

Metal Hammer got in touch with the band's record company in Los Angeles and were told that this was absolutely not the case. The band's management were more than a little surprised and promptly dismissed the whole thing as 'Ridiculous'. The band are hoping top come to Europe next year after their album is released.

METAL HAMMER A&R WATCH

Always keen to develop new talent, a story came to the Newsdesk about a new band called Touch Sensitive who sent some demo tapes out to various record labels. The band received three rejection slips. The band had less luck with one particular A&R executive who described their tape as being *''A little too middle of the road...'. The band were not too disappointed of course. All the tapes were blank! Nice to see the major labels are on the case!*

HUW LLOYD LANGTON

Huw LLoyd Langton band are to headline an all-dayer at the Portsmouth Guildhall, on April 14th. The date is described as an all day Easter Rock Bash. Whilst we are aware that we haven't even got Christmas over yet, it's worth making sure you get these things organised ahead of time!

Other bands are to be confirmed for the bill and the organisers, Active Management are interested in hearing from other bands who might be interested in taking part. The scope for bands invited to apply to go on the bill is open from bands of national touring status to local gigging bands from around the Hants/Dorset/Sussex area.

Tickets will be £6.00 for the whole day and are available from Active Management's offices. Applications to appear at the event should be same to the same address: Active Management, 22 The Garstons, Great Bookham, Leatherhead, Surrey, KT23 3DS.

THUNDER MAKING WAVES

New British rockers Thunder are making a name in all the right places. Following the band's recent supports to Aerosmith at the Birmingham N.E.C. they won praise from Aerosmith themselves.

The band were apparently watched on the Saturday night from the side of the stage by the 'Smiths and were on the following night invited to join Aerosmith in their dressing rooms after the show. They were then complimented on the quality of their material and performance and were told that they were *''The first support band for quite some time that had made them nervous!''*

Praise indeed!

The band also wish to apologise to fans who turned up to see their gig at the After Dark Club in Reading on Tuesday 14th November. They had to cancel on the advice of their electrician who felt that there was a very real risk of fire. Although the club's electrical system itself is safe, it was found to be inadequate to supply the amount of electricity normally used by the band.

FISH SECOND OUTING

Former Marillion frontman fish is due to release his second single as a solo artist on December 27th and will be entitled 'Big Wedge'.La

News

THE METAL HAMMER NEWSLINE

SABBAT LOSE GUITARIST

In a totally unexpected move on the second date of their U.K. tour, Sabbat have lost the services of rhythm guitarist Simon Jones.

Jones who used to play with Holosade quit the band ten minutes before he was due to go on stage at Sheffield University, having drunk the band's rider during the afternoon prior to the gig. His departure was announced from the stage by Martin Walkyier and the band carried on the show as a four piece. It was also stated that Jones would not be re-joining the band under any circumstances.

Pic:: George Chin

Commenting on 'Jack Hammer's' departure, Sabbat lead guitarist Andy Sneap stressed: *"The fact that Jack Has gone in no way undermines this tour. We will complete all the U.K. dates as well as the Manowar tour before considering a replacement and whether one is needed at all. We made our name as a four-piece and Jack's walk-out has only strengthened our resolve to work harder on all future projects."*

No reason has been given for Jones' departure although sources close to the band said he was unhappy with the heavy touring schedules that the band have undertaken. Having joined the band for live work and to record the band's 'Dreamweaver' album, it is unclear whether Simon Jones has planned any further musical ventures.

GOING D.I.

D.I. from Orange County, California are releasing their new album entitled 'Tragedy Again'. The band's sound is described as being a heady concoction of skate rock/hardcore/punk a mixture that is responsible for the band's longevity - they've been together since 1980!

The band are currently planning their 'What Does D.I. Stand For' world tour.

The album was produced by Dean Haleway and D.I. and contains the following tracks:

Side 1; Tragedy Again, Chiva, Nick The Wick, Manhole, Sashu, Diablo I.

Side 2; Blue Velvet, Backseat Driver, Love To Me Is A Sin, Hvy-Dirt, On Our Way, Diablo II.

DECIMATION COMING YOUR WAY

Decimator are releasing their debut album entitled 'Carnage City State Mosh Patrol'. The album is available on L.P., Compact Disc, and Cassette. Distribution in the U.K is being handled by Sparton and across Europe by the German company ZYX.

The album contains the following tracks:

Side 1; Raider, Mutoids F.H., Blood Island, C.C.S.M.P.

Side 2; Devil's Bridge, Rogue Decimator, Dustbowl, Stealer Of Souls.

EXCALIBUR

Excalibur have announced a series of further dates to complete their current British tour at:Bradford The Palace, December 15, Dinnington Lyric Hall 20th.

The release of the band's album 'One Strange Night' on Active Records has been delayed until February 5th 1990. The album will be preceded by the release of a single 'Carol-Anne' on January 8th 1990.

SLAMMER IN A CHARITABLE MOOD

Bradford power metal quintet Slammer take to the road after a spell in the studio and embark on a Christmas U.K. tour with a difference . The band have linked up with the Daily Star 'Giving For Living' appeal which aims to raise a 'million from metal' for the treatment of children with cancer.

There will be donation buckets at all gigs on the tour and the band will be urging fans to to 'dig deep' for this worthy cause. Support on there dates will come from London metal band Treason.

For the full list of dates see On Tour page in this issue.

PRONG'S MAJOR DEBUT

Crossover specialists Prong are currently in the Normandy Studios in Rhode Island where they are recording their major debut for Epic Records which is to be released in February. Mark Dodson was responsible for production and he is better known for his work with Judas Priest, Anthrax, U.D.O. Metal Church and the Suicidal Tendencies.

PANAMA BACK TO BUSINESS

London based rockers are back in business and back on the road with a new line-up and a new demo scheduled to be booked in December. The now completed line-up is: Paul MacAvoy on lead vocals and guitar, Armand Serra on lead guitar, Tom Fox on bass, Graham Crallen on drums.

The band have a number of dates scheduled for the new year including a date confirmed at The Marquee in London on the 19th of January.

HANSEN SOLO

Kai Hansen, former guitarist with German band Helloween, and largely responsible for writing their first 'Keeper...'LP is currently locked away in the Horus Sound Studios in Hanover, Germany mixing his debut solo album. Kai is producing the album himself and has employed the talents of singer Ralf Scheepers and bass player Uwe Wessel. He still isn't sure whether the band will be called anything other than just Hansen, but he seems keen on forming a band around the musicians working with him. The keenly awaited result of this collaberation will be released on Noise Records late February and will be Kai's own version of 'Keepers II'.

Pic:: Tony Mottram

Hot & Heavy News

BLACK SABBATH

Black Sabbath are currently enjoying a world tour which is winning them praise the world over. They have just returned from Japan where they were playing to sell out crowds and are due to be playing in Russia and Poland throughout December. Tony Iommi is looking forward to going out there as he told Metal Hammer.

''We've never played in Russia before so it should be quite an experience for us. We've already got ten shows in Moscow sold out and at between twenty and thirty thousand people per show that is really something!''

The new line-up of Tony Martin, Neil Murray, Cozy Powell and himself is being well received wherever the band play indeed Tony reckons *''This is the best line-up I've worked with in years''*

Tony's most recent work which can be found in the shops is his work on the Rock Aid Armenia version of 'Smoke On The Water', released at the end of November the video compilation being scheduled for release on December 8th. Fro a full report see feature in this issue.

pic.M.Simeunovic/Photofeatures

COMPLETE WORKS

Phoenix thrashers Atrophy have just completed work on their second album at Track Record Studio, California with producer Bill Metoyer *(Slayer, Flotsam & Jetsam etc.)*. Entitled 'Violent By Nature' and due for release in early 1990 on Roadracer Records, it will feature the following tracks: 'Violent By Nature', 'Puppies And Friends', 'Too Late To Change', 'Right To Die', 'Process Of Elimination'and 'Forgotten But Not Gone'.

Milwaukee techno-thrashers Realm have just entered the studio to record their second album 'Fragile Earth'. Jim Bartz, who worked on their debut 'Endless War' is once again in the producer's chair.

DOKKEN'S SECRETS

Dokken have moved into the Total Access studios in Los Angeles. They have apparently hired a new bass-player, who is as yet unknown. The band have been pretty secretive regarding information, and haven't yet confirmed either the album or song titles.

Ex-Europe guitarist John Norum who quit his solo career to join Dokken after just one album 'Total Control' has announced the release of a live LP next year under his name. The album was recorded on a tour of Sweden during 1988.

VINTAGE QUEEN

Queen release 8 tracks taken from their classic 1973 BBC Radio Sessions on Band Of Joy Records in early December. These historic tracks were recorded in February and December of 1973 when Queen as a band were barely two years old and the band had yet to sign a deal. All the following tracks eventually turned up on the band's first two albums for EMI.

The track listing runs as follows:

Side 1; My Fairy King, Keep Yourself Alive, Doin'Alright, Liar.La

Side 2; Ogre Battle, Great King Rat, Modern Times Rock 'N' Roll, Son And Daughter.

LOU GRAMM

Lou Gramm is who is currently enjoying success with his second solo album 'Long Hard Look' is considering putting a band together with a view to going out on the road to play Gramm's solo material. With work on the next

Foreigner album not due to begin until the end of 1990, Gramm has the chance to fill the time by supporting the album on the road. He has been looking around for a guitarist and is talking about possibly using former Whitesnake guitarist Vivian Campbell or Dann Huff. Dann Huff might present the Foreigner vocalist with a problem, because although Huff played many of the guitar tracks on his latest album, he is involved with his own band Giant which is also due to be going out on the road! Only time will tell.

SUN KINGS

Cologne, West Germany. EMI Germany have signed a new German band called Chroming Rose. The melodic rockers will be releasing their debut LP 'Louis XIV' on 11 January, named after the sun king. The LP is produced by Tommy Hansen *(who was also responsible for Helloween, Pretty Things and Victory)* and contains the following tracks:

Side One: 'Power And Glory', 'Pharao', '10,000 Miles', and 'Right To Die'.

Side Two: 'Louis XIV', 'Gods Of Noise', 'You And I', and 'Jodl Dodl'. The CD also includes the bonus tracks 'Angel', and 'Shoot The Fox'.

'Louis XIV' was recorded with Gerd Salewsky *(vocals)*, S.C. Wuller *(guitar)*, Matthias Mende *(guitar)*, Tane Mende *(drums)* and Henry Bex *(bass)*. Matthias Mende has meanwhile left the band. A substitute has apparently already be found but he was not disclosed at presstime.

GREAT WHITE

Great White have been confirmed as the support act to Alice Cooper on the King of Sleaze's forthcoming U.K. tour.

ARE YOU READY TO ROCK

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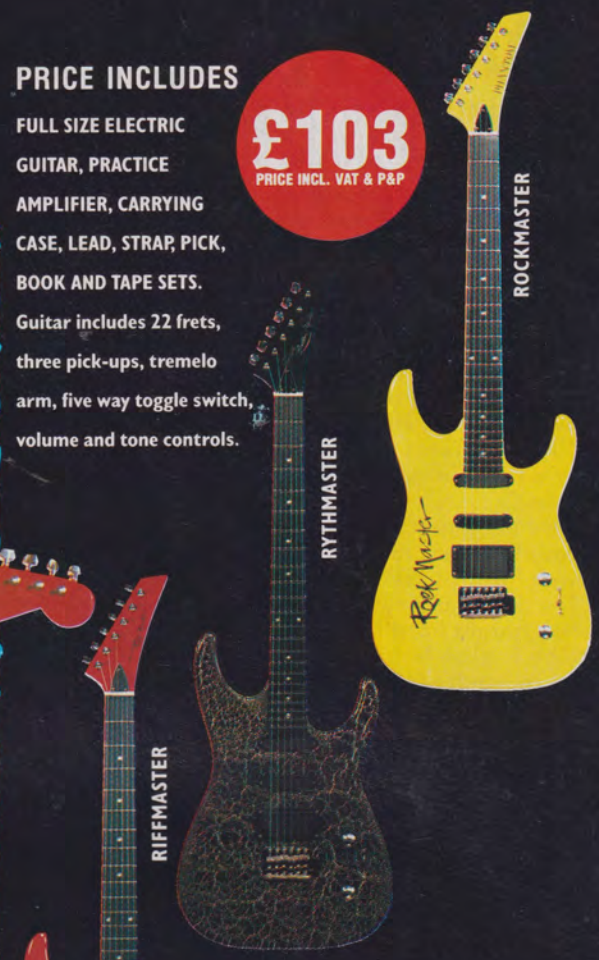

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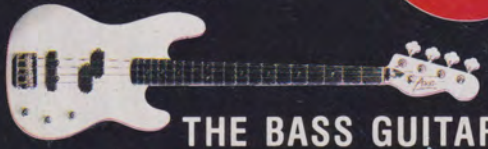

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WHITESNAKE

DAVID COVERDALE

A TOUCH OF SNAKE BITE AS DAVID SAYS 'UP YOURS CRITICS!'

David Coverdale stared moodily out across the fog shrouded cityscape of London Town. He was ensconced in the Presidential Suite of the Carlton Tower hotel, a vast room with full length picture windows, Roman-esque pillars and a brace of well stocked bars. It was like a Hollywood movie set and a fitting place for a star to hold court. And that's just what David was doing on his return to England from the States. He was here to talk and discuss his new album, the controversial 'Slip Of The Tongue', and his touring plans. What he wasn't expecting was the need to fend off a barrage of critical reviews. A prophet - once again - was without honour in his own country, and David couldn't understand it.

''Well, what is it to be? Gloves off and six rounds?'' **he asked, joining me at a table loaded with bottles and fruit. But David is a star of the old school.**

He's been around too long and seen too much to allow a couple of less than enthusiastic reviews upset him. He was hurt, puzzled but not ready to let it spoil his day. The son of a steel worker from a tough background he has fought hard for his role in rock.

The English habit of knocking success is something he recognises. But he also recognises that the public support him and have the final say. After all, ten million of them bought his last album. He knows when he comes back to tour next year, they'll be ready for him.

I don't subscribe to the 'Slip Of The Tongue is bilge' campaign. It's a powerful, entertaining album with a great mix of hits 'n'rockers, like 'Kittens Got Claws,' 'Wings Of The Storm' 'Slow Poke Music,' and the heavy, sonorous 'Judgement Day.' But then again, I don't think the critics are begrudging Whitesnake's success, which came in the wake of the 'Whitesnake '87' album, so much as expressing genuine concern about the way the band's music is developing. The main complaints seem to be that new 'Snake man Steve Vai has tended to dominate proceedings, with his supremely confident and playing. Hot from working with David Lee Roth, he is seen as an outsider, trampling over Whitesnake's blues roots. Coverdale gave firm backing to Vai's work during a wide ranging interview, during he revealed himself as a man both headstrong and positive, and yet fragile and vulnerable. He has a keen sense of humour, great charm and a strong appreciation of rock's roots and history. He spoke of his high regard for bands like The Who and the Kinks. He isn't overly impressed by Led Zeppelin who he referred to as the *''greatest magpies of rock''*. With a mischievous smile he challenged the Zeppelin men to play against Whitesnake on the same stage. He was confident his band would win.

While I rashly over indulged at the Presidential Suite's bar, David, dressed in black, hair cascading over his shoulders

sipped judiciously at a glass of water. He spoke in a deep, cultivated,musical voice as he reflected on recent traumatic events. *''In April '88 God decided it was time for another reminder that I was mortal,''* said David seizing a grape. *''I had a disc removed from the small of my back - and surprisingly it wasn't platinum! We're plagued with health problems in this old band.''*

His guitarist Adrian Vandenberg injured his hand doing special exercises just before they were due to record the album and he was unable to play. *''He'd tried some piano exercises which involve flapping your hand as if to achieve solo flight. Adrian takes more care of his hands than most people do their private parts. But this stretched the tendons in his hand to the point where he literally had no control of his hands and couldn't hold the instrument. We soldiered on and I had my spies out. I was planting seeds for six months of '88. I wanted Steve Vai, but I did a lot of research before even getting in touch with him. Road crews are great for inside info. The news about Steve was too good to be true. Y'know, positive attitude, great outlook on life, no drugs, minimal alcohol and of course a wizard guitar player...from hell!''*

MORTIFIED

He certainly plays some exciting solos on the album, despite the carpings of the critics.

''Yeah, I'm thrilled with his performance and mortified by the way it was initially greeted by some of your contemporaries. I couldn't disagree more. He's contributed some of the most musically articulate playing I've heard since 'Axis: Bold As Love'. The criticism about the 'Americanisation of Whitesnake' forgets that my whole inspiration has been from Africa and America, y'know, the blues? Whatever I commit to tape is total physical and emotional performance. I know, because it costs me so much to do it.''

Are Whitesnake moving away from their British style blues roots?

''Well the situation is there is a lot of musical information to accept on the album. But people make such cursory, superficial glances through the music. For instance, you're a drummer. Can you tell me it's not like a firework display on the Fourth Of July with Tommy Aldridge clicking from beginning to end? To say that its 'plodding and lumbering?' That's just nothing more than asinine. I'll defend my colleagues...and there is a kind of reluctant 'Oh, he's singing well.' Do me a favour. Don't mention it, y'know? I'm NOT smug by the way, as some people say just because of whatever success we've had. There's no smugness here and there's no room in my life for gloating. It doesn't suit me. Assume what you want, but you're making the wrong assumption. Only the British - forgive me - elements of the British media do this.''

People do tend to go for Coverdale and put the boot in. I could think of fellow stars like Robert Plant, who was particularly furious at what he perceived as David's imitation of his style and stance, although listening to Coverdale's rasping vocals on 'Tongue' its difficult to hear any direct comparison beyond the shared language of rock. But David would come to that later. Why in general, did he seem to draw fire?

''It's isolated to my home country. It really is. My album has been released in America for just four days and its done 1.2 million. Radio are just dining out on. And I'm thrilled. It sounds wonderful on US radio. God knows what it's gonna sound like over here through all the crackle. It'll make a farting noise. It's unfortunate there can't be more pride in British achievements. It's really very sad. This complaint is not levelled at the UK audiences because my responsibilities are to my band and to the audience who took care of me from Day One of Whitesnake. I put it together at the height of the Punk explosion when everybody was backing the wrong horse. The fans then were the motivation and the inspiration to continue and helped me by encouraging people to invest in Whitesnake so we could actually make records. I was told there was no audience anymore for the kind of music I wanted to present. Whitesnake, despite what the media believes, is very much a human, people's group.''

CHANGES

But he wasn't afraid to make changes in the group. They'd been through quite a few musicians since they started.

''Yeah, well anybody who has

ever had an official capacity, will understand responsibility and I have to be responsible to the audience and the record industry who give very substantial sums of money to make a record. And if you have people who are supposedly working with you, but are in reality working against, then you have a choice. You can terminate it all or accept the bullshit that they bring. I have at last found people who are as passionate about what they do as I am. In this band the attitude is positive, from Tommy to Rudy Sarzo and you can hear that from the artistic success of this album. Each musician is proud of his own performance . I am thrilled, because this is a group effort. A major element of this group is trust, respect and support, such necessary commodities in either private or professional co-existence. Unfortunately I've lived and worked with people who are living in Disneyland. When I came out to promote the last album in March '87, I was three million dollars in debt!''

FRANK

Terrifying! David agreed and was disarmingly frank about his personal state of affairs, pre-Whitesnake '87.

*''It was. And when people said to me, 'So when are you gonna tour?' I had to bullshit and say 'Well I never go to a party unless I'm invited.' In reality I didn't have any f****** money to put a band together. I wasn't lying to people - I was presenting an illusion. When it flew, I got a hundred thousand dollars from a booking agency in America, which is unusual anyway, and with that I put together the current Whitesnake. At one time I thought I was never going to have a band again, because of the bullshit and the constant whining. Not wining and dining, the constant whining. They should open a f****** Whine Bar. Oh God...drummers! Ha, ha, ha!''* David threw back his head and roared with laughter. *''But it brought a sense of purpose working with guys like Adrian and it was a wonderful song writing relationship. He's a fan of rock music and writes naturally to express himself and not for the carrot of publishing royalties. The curse of rock'n'roll is women, (certain women), publishing and corrupt management. Frightening stuff. ''*

Robert Plant has been highly critical of David, calling him less than complimentary names for allegedly adopting many of Robert's mannerisms and stage style. When I mentioned this, David rolled his eyes to heaven, sighed and said *''Oh dear!''*

MAGPIES

*''Well apart from the fact I'm not overly interested in talking about it to be perfectly honest, the more negative he was, the more successful we became. I can't understand for the life of me a band who purport to be SO original when Zeppelin were the grandest magpies on the planet. I actually did not enjoy them at the beginning as I was such a blues purist. They were never embraced in Europe as much as they were welcomed in America y'know. The thieving that went on was on the grandest scale....from Jeff Beck's stuff to all those blues riffs. But the most important thing to remember is that the most beloved and precious British group of all time and the man who we owe so much to is Pete Townshend and The Who. They were the finest rock'n'roll band I've ever seen in my life, at their height. If you don't believe me, watch 'The Kids Are Alright' and see how much we owe Pete Townshend and the wonderful Keith Moon. What a magnificent band. Look at the line up. The character on drums, the very sober bass player, the bare chested, curly haired singer and the windmill guitarist. Ask yourself a question. Who came first? The saddest thing about Robert's attack was he denied our awareness of each other. He'd been a guest with his family at my shows and experienced my hospitality. That he denied any of that was an obscenity to me. I think I gave him too large a pill to swallow. He would have been delighted if I'd been largely ignored by the masses. Listen - anytime of day - you put Zeppelin together I will gladly follow them. You wanna go up against Whitesnake? Any time you f***ing like! I'd have no worries at all. Believe me, it ain't smugness, it's fact. Robert got very personal and alienated a great many people. There is a lot of shit in this business, as you know full well. I don't go into the grisly details of the traumatic, emotional nonsense that I put myself through making an album. You know why? Because it ain't interesting. If you can't feel what I'm doing on the record, it's not successful. Privately I will tell people, I went to hell, knocked on the door and felt the heat. I said to my manager, 'I'm never putting myself through this*

again.' When the 24 hour a day trauma is over and it works then its bonus time..."
But to get back to the question, was Robert right to feel aggrieved?
David smiled. *"It was a hair dressing error! "*
It was the closest he would admit there were grounds for complaint.

"I live in Nevada at 7,000 feet so when I came back to ground level I could really hit some high notes. It's the highest and most consistent that I've sung and most powerful. My range seems to have increased over the years unlike SOME people I could mention, ha ha!" David threw back his head and guffawed, and followed this up with a loud school boyish groan of derision. *"No, I have my dignity,"* said David trying to compose himself and be serious, then collapsed again.
"I heard he was in town last night - looking a little porky. Actually the original working title of 'Judgement Day' when I put it together was 'Up Yours Robert'"
Well it has been said the song sounds like 'Kashmir'.
"Ah listen, I've gotta tell you... who gives a monkey's? The punchy riff in there I wrote whilst recovering from back surgery. I was on heavy pain killers. The riff has a heavy beat like a heart thudding. It's another positive love song. You could probably sing the James Bond theme to the part where the band kick in. We are all magpies Chris, and the riff just suited that particular drone. It's all Moroccan. When I heard Moroccan radio while recording in Portugal, I heard songs like 'Kashmir' 24 hours a day. But I suppose the media will say 'He's done it again,' and it'll give Robert a chance to dig deeper."

DELICIOUS

David wants Whitesnake to tour the UK extensively next year. He was due to start a European tour in November but says if he'd done it would have killed him. He hasn't stopped work since January '87. But he hopes to headline Donington next year and play every small town in Britain. He would very much like the Quireboys to support him. *"They are delicious"* he says. *"The more I hear them the more I like them and the singer, Spike's a Geordie. They look cool and sound like they know what they're doing."*
Why did he do 'Fool For Your Loving' again on the album? (It was originally released in 1980 on the 'Ready And Willing' album and is now the new single, with 'Slow Poke Music' on the B side).
"It's a passionate song that was not over passionate when it was originally recorded. It's a song I know I disappointed people in the UK when I didn't play it. I wanted to bring it up to date. I stand by it and it will be a main staple of a Whitesnake show. There's more aggression in the vocals and its in a different key. And I've got a bunch of players who realise what the song meant. I had the idea for 'Slow Poke' back in 1976. Adrian took it further and put the icing on the cake. It's a fun story and a sex yarn with the tongue firmly in the cheek. I'm sorry people don't get this album, but I stand by the performances."
David hints that one day he might retire from rock and says *"I personally would like to step down...before being asked to. I'd like to retire before an audience retires me and I become a bloated parody of what I'm supposed to be."*
And how does he feel now as he faces 1990? *"I've never been happier - in my life!"*

Chris Welch

METAL HAMMER X-MAS EP SPECIAL

THUNDERHEAD
Rough Weather Coming Up Ahead

When the lightning strikes, thunder's sure to follow. The lightning struck with the release of 'Behind The Eightball', the debut album by this American/German foursome, and the thunder's sure to follow when Thunderhead make their British debut, opening for Motorhead in December.

The album was produced by veteran British rock 'n' metal producer Will Reid Dick *(of Thin Lizzy, Saxon, Motorhead track record)*, and features Ted Bullet *(vocals/guitar)*, Henrak Wolter *(lead guitar)*, Ole Hempleman *(bass)* and Alex Scotti *(drums)*. It also features guest appearances from Steve Mann and Rocky Newton of the revitalised MSG.

Earlier this year I was lucky enough to see them in action on the road in Germany, and make the acquaintance of American *dirt rocker* Ted Bullet, the unsubtle T.H. frontman.

Now, with 'Take It To The Highway' on the Metal Hammer E.P. *(exclusively remixed by Tommy Newton, co-producer of Helloween's 'Keeper Of The Seven Keys' saga)*, we ask Ted what he's been up to.

"We've been bustin' our asses, gettin' ready for this tour", comes the gravely New York accent over the phone, *"We're gonna be playin' two or three new songs on the tour, that aren't on the album."*

The essence of Thunderhead?

*"It's no bulls**t rock 'n' roll. That sounds cliched but we just go out and give it all we got. Straight ahead rock 'n'roll with no hair-do's, none of that bulls**t!"*

You can't say fairer than that, can you?

For me, Thunderhead embody the rabble-rousing energy of early and mid-period Kiss blended with the soaring metal of Montrose, Y&T or Sammy Hagar. You don't associate Thunderhead with keyboards or syrupy arrangements, yet they're not a thrash band and they're not standard Accept-style twin guitar stomping *(the two styles you'd commonly associate with German bands)*. It's the *Bullet factor* at work.

He's no pin-up *(I'm sure he'll forgive me for saying that)*, and he's not even that flamboyant, but Ted Bullet's a real roadhouse character and come December expect reports about the man's ejection from various pubs due to his rather unsavoury behaviour traits. Meanwhile it's time to take it to the highway...

AXEL RUDI PELL
GUITAR OBSESSION

Axel Rudi Pell's gloried in the rather unusual moniker of 'Axel' a lot longer than the rather better known 'Axl' of Guns 'N' Roses. For several years he played with the German band Steeler *(no relation to the U.S. outfit that featured Ron Keel)*.

Despite touring with Saxon, releasing several albums, playing reasonable-sized halls in Germany and donating 'The Deeper The Night' to the best selling 'Metal Ballads' Eurocompilation, Steeler never really made any inroads to the U.K. market.

This time around, though, Axel Rudi's teamed up with Charlie Huhn, the American vocalist who's worked with Gary Moore, Ted Nugent, Trevor Rabin and Victory in the past. Despite a track record that would mark Huhn as something of a drifter, his throaty, earthy vocals have dragged Pell from the ranks of the also-rans into slightly better company.

Axel Rudi's main strength, judging from his 'Wild Obsession' album, is his songwriting. There are plenty of chunky power-rock choruses to keep Huhn occupied, and this collaboration lines up alongside Thunderhead as a strong example of what can be achieved with an American/European combination.

"I think it got a U.K. release on the twenty-fourth of November. Do we always work so fast? Yes! Why not? The drummer took one and a half days for the whole album, very fast. Charlie took seven days for the vocals. I took one and a half days to do all the lead guitars. I think it could have been a little bit better if I had more time, y'know?"

Actually the speed of recording doesn't weaken the production *(by Axel himself, with engineer Ulli Posselp)*. The Charlie Huhn connection came about due to the pair being friends during Huhn's time with Victory. Pell invited him back to Germany where the beer is better. Pell's aware that his stature in the U.K. is almost non-existent, but hopes that the more international sound of his solo album will do better business than Steeler did.

"I think his voice fits my music, and he can pronounce the words better than any German singer. I needed a rough voice, and that's hard to find here. I really don't know if I'll get in the charts, but the album's available in the U.K. if people want to listen to it. It's great to be on the 'Metal Hammer E.P.' because I'm very unknown in the U.K.."

How does it feel working with a guy who's worked with the likes of Gary Moore and Ted Nugent?

He just wants to have fun making good records, it doesn't matter that I'm not such a big name as Ted or Gary. I don't know yet if we'll be doing live work, we'll see how the record goes."

I was sceptical about 'Wild Obsession' before I heard it. The idea of some less-than-famous German guitarist indulging in Wagner or Mozart style mock-classicism did flash before my ideas. It came as a relief to hear some ballsy, memorable power-rock instead. Hear for yourself...

—— GIANT ——
'SHAKE ME UP'

GIANT are the band to watch next year. If you like your rock music to come in great slices of melody which ooze class then look no further.

'Shake Me Up' is a track from the band's brilliant debut album 'Last Of The Runaways'due out in January and is a mere taster for what you will find on the album which has universally received rave reviews.

The band was formed by Dann Huff and Alan Pasqua, both experienced and sought after session men. Dann Huff has worked with everybody from Whitesnake to Michael Jackson and is probably one of the most versatile guitarists on the rock scene today!

The astonishing fact about Huff is that despite the quality of his voice which shines through, he is a newcomer to the art of singing and only came to be a vocalist because they couldn't find anyone they liked enough to do the job!

The first time that Dann and Alan got together with bassist Mike Brignardello and Dann's brother David on drums it was a momentous occasion, as Dann describes, *"After about three hours of playing, everybody had a big smile on their face."* David agrees, *"All of us had played with a lot of different people, but there was something really good about the first time that we played together."*

The band although American through and through look across the Atlantic to their musical inspirations. The band are great admirers of Led Zeppelin whilst not in the business of trying to emmulate the sound of this great band unlike many others certainly respect many of the things which Zeppelin stood for.

Dann: *"We play power metal as opposed to flash metal, you could describe it as heavy melodic power rock. The emphasis is on the song. Everything fits the song, as opposed to the song just being a vehicle for my guitar playing."*

Giant recorded 'Last Of The Runaways' in England with producer Terry thomas*(Bad Company)*. *"He is an up and coming producer which we wanted,"*, says Mike Brignardello. The decision to record in England, instead of homebase Los Angeles, was made to avoid what Mike calls *"a certain vibe or vibe"* coming out of L.A. *"We wanted something rougher, with a rawer edge."*

Giant are like to be touring the States early next year and have deinite plans to come to Europe in Dann's own words, *"AS SOON AS POSSIBLE!"*

FREE
FOUR TRACK EP

Please note:
The EP is only available with the edition distributed in Britain, not with export copies of Metal Hammer UK.

PRETTY BOY FLOYD
ROCK & ROLL *(IS GONNA SET THE NIGHT ONE FIRE)*

Way back in the 1920's there was a gangster who terrorised good law abiding citizens. He was a real hit with the ladies but unfortunately less popular with the law.

Pretty Boy Floyd on the other hand, are also popular with the ladies and they too are wanted men - but for all the right reasons! They are wanted in your town, in your room and on your turntable. NOW!!! Not content with being in demand they will also turn your head inside out with some sleaze based rock & roll which is guaranteed to have you panting on the floor at the very least.

It all started three years ago when Steve Summers and Kari Kane *(not apparently related to Hurri-cane I understand!)* set about putting together a band which would scramble the brains of the Hollywood low-life, high-life and the bits in-between. They found a bassist in the form of Vinnie Chas ran an ad in a local music paper and recruited guitarist Kristy *(Krash)* Majors. *"I saw the ad and sent them a demo which they liked. The next thing you know, I'm driving across country to see the band. I just had the overwhelming feeling that this could be it."*

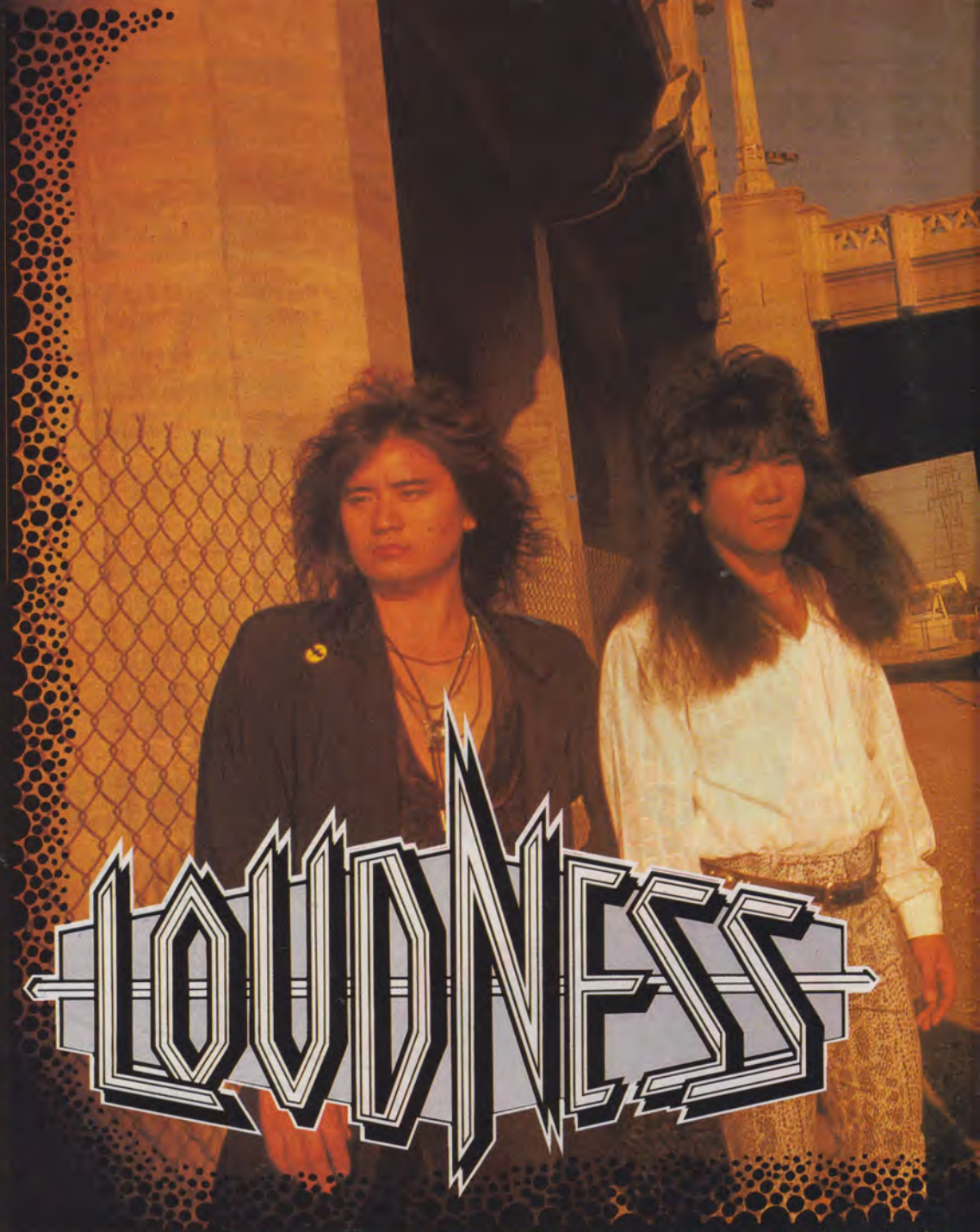
The band signed to MCA and produced their first album 'Leather Boys With Electric Toyz', a collection of ten tracks which evoke memories of early Crue and of bands like Sweet in their heyday. The band would be pleased with this association as vocalist Steve Summers explains:

"When Kari and I put the band together originally, we wanted to put together a band which was in the vein of the bands we were interested in like early Crue, early Kiss, Alice Cooper and other glam bands. We wanted to write great teen anthems like those bands had done. We wanted to create a glam band for the nineties!"

The original title for the album would have been in the true tradition of tacky glam-ness, it was going to be called 'Cock Rock Shock Pop' but decided to it might cause a few problems, particularly with the current mood of prudishness in the States at the moment!

The Japanese Laws of Loudness

Loudnesss are in a tight spot. For most of this passing decade, the four piece has delighted metal fans and critics alike. Originally an integral part and leaders of the Japanese metal explosion in the early Eighties, they were the first to break out internationally, mainly due to the strength of classic albums as 'Birthday Eve', 'Law of Devil's Land', 'Thunder from the East' and the highly acclaimed 'Disillusion'. But as the law of the music business says you're not successful until you are succeed in America. This is where Loudness have failed. In their native land they have released eight studio albums as well as two double live sets and they headline the largest of arenas. But somehow, the band's previous three American releases have mostly gone unnoticed, their outrageous, musically exciting live shows unattended. Yet things will change. With their ninth studio album, the Max Norman produced 'Soldiers of Fortune', and a new American vocalist in Mike Vescera, the band, management and the label are confident that the final frontier in world metal domination will be conquered.



"There is a lot of pressure on my shoulders" begins Mike but quickly admits he prefers working this way. *"In Japan, everyone says I am the saviour of Loudness. It's all up to me! But by God, what if we don't do it! Are they gonna kill me?"*

Don't worry, Mike, in the land of the rising sun, they have other, much more intriguing methods of torture - like interviews!

Mike's arrival in the Loudness camp is indeed long overdue. The band's American management and label have all too often blamed Loudness' absence and distance from America as a cause for their lack of success. With Mike, they now have somebody here at all times to do interviews, and promotion.

Mike Vescera, of course, came to Loudness via the East Coast metal band Obsession, whose one mini-LP and two albums caused some interest.

HAPPY SMILES

"You know, Lisa at Enigma, Obsession's label, had a lot to do with me getting this gig," smiles a happy Mike as he tries to make himself comfortable. Having just arrived from Japan, he admits to suffering a strong case of jetlag.

"Loudness' co - producer, Roger Probert, came to Enigma one day to check out this other band and he just happens to mention the fact that Loudness were still looking for a singer," he adds. *"Lisa said she knows just the right guy with black hair and everything! But seriously, she hyped me to the fullest and Roger gave me a call. A month later, they flew me out to Tokyo. I didn't even have to audition for them."*

Mike, who's been a fan since the Disillusion days claims that his biggest challenge isn't even the obvious one of moving into Japan, but the hard work ahead to lift Loudness back into a status they richly deserve. *"You know, Loudness have got into a deep hole with their last two albums. It's gonna take a lot of dedication and sweat to get us out of the hole and into the spotlight once again."*

In the same breath he dismisses the notion hard-core fans will resent him and will miss Minoru Niihara, the old singer. Loudness' climb to fame, after all, is based on a strong underground movement of the early eighties, and we all know just how dedicated those fans are.

"Hey, every person I spoke with, fans and press alike, seemed to be excited that Loudness have a new singer," he says firmly. *"Even the kids in Japan were receptive, and that's great. Only one guy who interviewed me was totally into Micki, he's a great guy and all of us are still friends with him."*

Reports claimed that Minoru was going to continue working as a Loudness member in the Far East territories. Mike's job was to take care of the western world only. *"I read a bunch of stuff like that as well,"* He dispels such tales. *"Micki has just finished my first Japanese tour a few days ago. That's your answer right there! We had a few good laughs about this rumour."*

So Mike is a fully fledged member of Loudness and has begun to enjoy his varied life-style. Japan can be a land where dreams come true. He likes Japanese food, fans and women. *"The media is also fantastic over there. The music scene is huge. Magazines, Television, rock is covered all day, all night. I have even learned how to speak some Japanese."*

Don't get too comfortable with the Japanese life-style Mike, you know there is a lot of work waiting for you back home in America! Originally, Loudness did ask Mike to relocate to Tokyo, but now there is talk about moving the entire operation to the States. I mean, isn't the whole idea behind you getting into this band in order to make Loudness a bit more Western sounding? Vescera denies this.

"When Loudness decided to get a new singer, they were looking all over the world. Originally they even wanted another Japanese guy, but as you surely know, there aren't any

pic:William Hames

good Japanese singers. The girls do okay, but the guys just can't sing. It just happened that I was an American. We're not thinking about sounding more American, we just write songs. Of course we are trying to break out here in the States, that is a major goal. Loudness have conquered Japan, there is nothing left for them to accomplish there!"

UNIQUE

So don't expect all too many changes in Loudness. Sure, Micki's distinguished accent will be gone, but Mike's quite capable himself of delivering a unique personality that will add new texture to the exceptional musical talents of guitarist Akira Takasaki, bassist Masayoshi Yamashila and drummer extraordinare Munelska Iliguchl. Already Mike's influence is felt on Soldiers of Fortune, not by just his vocal presence, but by his approach in arrangements.

"Loudness have already started recording this latest album and the songs were all written when I came into the band," he says. *"All the basic tracks were done and even some vocals when they decided to get a new singer. They then asked me to make changes . So Max Norman, our producer, and I got together, ripped everything apart and put it back together to suit my style. My range is a lot better than Micki's for one. So while the basic Loudness style is there, my personality is reflected as well."*

Songs like 'Running for Cover' and 'Demons Disease' got the biggest improvement and 'Long after Midnight' even had new guitar parts done, but 'Soldiers of Fortune' is still a typical Loudness album filled with those soaring Akira riffs and leads that the band can be proud of. Next time around, says Mike, he will be involved in all aspects of the song writing from the start.

"It's great to work with these guys. They are such superb musicians. Also, I can finally get away from writing like I did in Obsession, about death and destruction! That stuff's not happening. There are much more realistic, positive things we can write about. But we do stay away from politics. Somebody asked Akira that just the other day, and he simply laughed at him. Loudness isn't about politics, leave that to the politicians. Sometimes we sit down and talk about various Japanese customs and such, but that's just for me to learn. I've learned a lot about this world and different ways of life while recording this album and doing the first tour."

The album was recorded in America. While studios in Japan are exceptional, Mike points out that there are few decent engineers over there. Besides, Loudness like to record in the States. First they used a studio somewhere in New Jersey, then in Los Angeles they continued at Sound City and Skip Saylor and finally mixed in Japan.

"It's a good record," says Mike, giving a quick background on the recording sessions, *"but the vocals could have been better. We were rushed. We had only two weeks to finish everything, the vocals and guitars. Max Norman produced the album because he did such an excellent job on the Thunder and Lightning albums. Eddie Kramer's production of the last record, 'Hurricane Eyes', was disappointing. The band wanted Max right from the start. By the way, next time we may go to Tokyo and record on 48-track digital board. But all that depends on how things go from now on."*

AUDIENCE

Do Loudness and Obsession share fans or is he playing to an entire new audience?

"In Japan, Obsession had quite a few fans, but I didn't know we had any fans in the States! No, this is a new audience for me. The styles are too different. Loudness are a very progressive band, yet they retain a string commercial accessibility. Obsession were mimicking early Iron Maiden. Loudness has a much broader appeal. And just in case some of you want to know, Obsession were already in the process of falling apart when I got the call from Loudness..."

So when can we see this new Loudness live? That's one of the reasons Mike came back to Los Angeles this early, as he explains.

"We are working on an arena tour for this Spring here in America. In December, we are hoping to do a few dates with bands like Mr Big or Badlands. Kix were mentioned, but nothing is definite yet. But we don't want to sit around."

Americans will be the first to see this exciting new version of Loudness. It promises to be an exciting set in which older gems like 'Speed', 'Loudness', 'Crazy Doctor'and 'Heavy Chains' will segue into the newer numbers, all coloured by Mike's charismatic personality as a vocalist and frontman. As Akira already pointed out, Mike is a star and with their renewed enthusiasm and commitment for a shared goal, Loudness emit a palatable energy level that's hard to resist.

John Strednansky

pic.:Brian Rasic

SURFIN' WITH THE POTATO HEAD!

There can be few guitarists around who can command the extraordinary mixture of respect and awe that Joe Satriani enjoys. Teacher of both Steve Vai and Kirk Hammett his 'Surfing With The Alien' album from 1987 caused huge waves in the guitar playing world. His latest release 'Flying In A Blue Dream' looks set to do even more. In this two part feature, we first examine the man behind the furious fretting, his writing, producing and teaching works, while part two deals with the Satriani playing technique. Find out how you too can get friction burns on your fingertips!

The 1990s has produced a whole mass of new guitarists, new guitar styles, and new guitar heroes. Of the latter category, Steve Vai, Edward Van Halen, Marty Friedman, Jason Becker and Kirk Hammett have won positions on the top of the axeplayers tree, but for many people, the top slot is reserved for Joe Satriani. Star-

ting out in the mid 1980s with an obscure showcase EP 'Joe Satriani', the reputation he had for innovative and pyrotechnical guitar playing had, with later releases, developed into worship for all the various styles he plays, from fast and furious to introspective and melodic.

To talk with other guitarists about Joe is to open up a whole debate on such delightful topics as double handed hammerons, chops, wang bar and more...while to non- fretters, he's simply a gifted musician with an especially tuned ear for strong melodies. But his latest work contains a bonus we haven't heard before - his voice! Six of the eighteen tracks on 'Flying...'have lyrics sung by Joe himself - a move treated with some shock by the fraternity - but one which seems very likely to take the man out of the 'specialist' category - and right up there with the rock legends of yesteryear. Sitting in the record company offices, armed only with my tape recorder, his guitar, and some nice cold lager, I began by asking him how his latest venture differed from his previous projects.

MYSTICAL POTATO

"Well, this record took about sixteen weeks in all - which was basically five days a week, twelve hours a day. We could have speeded it up, but we took time off during the production, doing three weeks then having a month off, and so on - which makes the timescale a lot longer. We finished with about ten weeks solid work. We had other breaks - personal things, and also John Cuniberti,co-producer had to come over to England to produce another album, but it gave us time away from the project to think about how we would approach putting it all together."

With track titles like: 'The Mystical Potato Head Groove Thing' (!) 'Day At The Beach (New Rays From An Ancient Sun)' and even 'The Bells Of Lel', you start to realise that this is a very personal album - a statement from Joe not about his prowess on the fingerboard, but of personal thoughts or ideas. But what are the origins of such ideas? *"Some of the ideas take a long time before they actually become a track at all. It can be anything from two months to a year. During that time I'll start writing on an idea, maybe record it a couple of times on the fourtrack, throw them away, re-write it again and so on. It takes a long time, and I may change everything - even the instruments - while I'm working on it. By the time I get to take an idea into the studio, it is nearly finished except for the solos, which I always leave for improvisation. I don't waste many ideas - we only left two songs off 'Surfing ', and five off the new record, but they were tracks that I didn't feel were right for the records and one, an instrumental I had planned to go on ' Flying In A Blue Dream' was just too personal, so that will get held back for the next one..."*

The principal difference of Flying over Surfing (apart from altitude!) is the simple fact that Joe Satriani sings on the latter. His voice, a tight sort of tone with a hint of gravel to it, is strong and positive and begs the question: why didn't he sing before?

"But I did! Not on the guitar things I've done admittedly, but certainly when I moved to Berkely (California) in '79 I formed a band called The Squares. That lasted about five years or so, and then I started playing just guitar. It was almost difficult for me when I started doing just instrumentals NOT to sing. To go out on stage and think, 'I'm not gonna sing? I'm just playing notes all night?!.' But I was really trying to get onto the idea of doing an instrumental album that was rock, and NOT fusion."

Joe has specific feelings on his own approach to making guitar records - that even he can start to yawn when the tracks emerge as slightly more epic than he first intended... *"One of the reasons why the earlier instrumental records weren't very long was that if there came a time when I thought I was overplaying - I'd nip the song right out. It's also why I kept to ten songs on Surfing With The Alien. But for anyone who isn't really into guitar - I don't think they could get into my first three records because it's just - guitar over the head' time! Also, having the vocals in opens that out a little, and I get the chance to concentrated on my rhythm playing, which nobody ever seems to notice anyway."*

One of the strangest tracks on the album has to be 'The Phonecall'. A rather direct put down of an imaginary female at the other end, with Joe literally singing down a telephone. The things some people do for art...

"The story goes back to when we were at Coast Recording doing the song 'One Big Rush' for the 'Say Anything' sound track and lying at the side of the studio was this old phone receiver, the normal type, but with this XLR (professional) cable coming out of it. I asked the engineer what it was and he told me it was to record all these TV commercials where it sounds like people are calling up over the phone. I had tried to use the 'telephone' sound in the past - using electronics and things - but this was something else. It was really distorted and horrible... I loved it. The whole track became a great laugh for all of us. We do get weird like that in the studio, experimenting with lots of things like distorted banjo...anything really until we get the right sounds."

But.. getting those 'right sounds', coupled with his pristine playing technique have ultimately led this U.S. guitarist into being described as 'The Master'. Considering his previous guitar pupils, this isn't surprising - but how does he feel about all the glowing adulation cast onto him? *"I get amused actually - when I think of 'A Master' I think of some wise old sage with a long white beard - but I don't feel like that, I just feel like Joe. I think a lot of it comes from the teaching side, which everyone points to and says 'Oh well, he taught for years...' and sure I did, but I was also playing gigs too at the same time. I did get some incredibly talented guitar students though..."*

TEACHING

And what of his students latter day fortunes? Or, for that matter, the rest of the 1980s wave of guitar maniacs doing the rounds? *"Oh I listen to them, I listen to everything really. At the moment I'm playing Faith No More, The Sugarcubes, Whitesnake, Metallica, Exodus, testament - lots of different things. I don't follow the careers especially - teaching was a stage which really finished with Kirk and with of the Sea Hags. I did enjoy teaching - I discovered new things and then being able to transmit those ideas to someone else. I mean, there I was at 16 years old, with 15 guitar students - one of them being Steve Vai. It must have been strange - this snotty little punk teaching guitar! I took a year away from that, and when I returned to the States, I settled in Berkeley and started teaching again, and after about a year Kirk came to me for lessons, and soon after joined Metallica..."*

(Attempts at this point to get the man to give me an instant lesson (so I too can go on to become the next living legend are rejected. Sad really. I always fancied blowing Yngwie or Ritchie away...)

Guitar Player recently vote Joe Satriani their greatest award - that of Best Guitarist. Guitar For The Practising Musician have similarly honoured him - the latest in a shower of awards that have come his way in the scant few years he's been out on the international scene. They're just the icing on the rock cake. For him, they're nice... but not as nice as his new album. I agree with him. You can't play awards on a hi fi.

At the end of our interview I asked Joe to outline for me his guitar playing technique so that we could include it with this feature. He was happy to oblige and since the man has steadfastly refused to make an instruction video, this was about the best your gonna get.

"First of all when I was teaching I used to remind myself how awkward it was to start playing, simply by turning the guitar around and playing it left handed! That feels totally strange and alien. Just as it does when you pick up a guitar for the first time. I do emphasise this with those musicians who feel completely un co-ordinated but have a real desire to play. But you must keep that desire to play in you. That is the most important thing. With that, you will overcome any physical difficulties you might find. The problem will dissolve away with practice and determination. Start off with a mixed diet of musical pieces, scales and runs or even nonsense! Just holding a guitar is education enough to start, so you get used to putting your hands just right and feel comfortable with it. You must not give up. Your fingers will hurt and you'll get callouses on the ends of your fingers and they'll hurt too at first, and you'll get hangnails and all sorts of things. You'll keep wondering why you can't sound like Yngwie Malmsteen but you'll soon understand how personal a guitar style is, your own is your own and you might get to the level where you can play your favourite guitarist's stuff, but it can never sound exactly right because of that personal technique.

The tremolo arm is a major part of the guitar player's technique and my approach to it is if you're gonna use it, USE IT! Really got for it. It extends the range of sounds enormously. Jeff Beck can be really tasteful on the wang bar but I tend to use it as a much more direct thing, driving it down or up.

Note: Joe holds his plectrum between thumb and forefinger only which leaves his hand fairly clear for maximum hammer ons. His left hand doesn't come over the neck for this he keeps to standard guitar technique. Don't miss Joe Satriani in our special 'Make Rock' supplement, coming soon.

TIM OAKES

LIFE AID

ARMENIA, MONTREUX AND CHISWICK (?)

On December 7th, 1988, Armenia experienced the terrifying reality of a major earthquake. It measured 6.9 on the Richter scale, enough to devastate vast tracts of populated countryside. Unlike the more recent San Francisco earthquake of a similar magnitude where fortunately the fatalities did not run to four figures, the Armenia quake killed over 50,000. Many thousands were injured, some scarred for life mentally by what they had experienced and by the loss of, in many cases, whole families. As many as 500,000 were left homeless. San Fransico had modern emergency services and earthquake reinforced buildings. Armenia didn't.

In Montreux in November 1971, the only thing which was potentially fatal was a fire at the Casino, an old wooden structure on the Lake Geneva lakeside. Thankfully nobody was killed although a few were injured and it brought a premature and somewhat unusual end to Frank Zappa And The Mothers Of Invention's gig, which was the last being played there for that season. Deep Purple *were* going to record there, but the fire and the resulting smoke as it drifted across the lake sounded repercussions for both Purple's recording plans and the history of rock music.
And for the people of Armenia.

15th of November, 1989 at Metropolis Studios off Chiswick High Street, London W4. The outside world would not notice anything particularly exciting going on, if one were to judge purely by the lack of frenzied activity and hysteria discernible from the outside. Inside however there is assembled a considerable number of personages who between them have written and shaped the development of this form of music variously described as 'heavy metal', 'heavy rock', or just plain rock & roll.

FACING THE PRESS

Ian Gillan, Tony Iommi, Bruce Dickinson, Keith Emerson, Roger Taylor and Dave Gilmour together with the two men who co-ordinated the whole project John Dee and Paul Lovell sit in a press conference which includes representatives of every journal from music magazines to national and international press. They are here to launch a major charity record and video to raise funds for the victims of the Armenia quake. It is called 'Rock Aid Armenia'. They sit along a table and face a barrage of questions about the operation. With every answer given the over-riding concern is the same; to make as much money as possible for the Armenian people whilst raising consciousness that these people are *still* in need.

I spoke to co-organiser Paul Lovell about the origins of the Rock Aid Armenia project.

"John (Dee) had started Life Aid Armenia in December of '88 just after the earthquake, the original plan being for a major rock concert along the lines of Live Aid, but this time to be held out in Russia. This all fell through though so we had to look to other ideas. About January time he called me up as he knew that I'd been involved in film and video production in the past and said that he had something in the pipeline in the form of a rock single.
At this point in time we didn't know what song we were going to choose so we sat down and eventually, as we shared the same music tastes came up with 'Smoke On The Water'. The one thing we were very aware of at the time was that unlike many of the other charity records which had been put out, we could not rely on the post-disaster publicity so the product would have to sell on its own merits. 'Smoke On The Water' of course was the ideal choice as it is such a rock classic."

They chose the right market. The pop market is notoriously fickle in its affections. The rock following is loyal and respects and supports its cause not just on a national basis but world-wide. Particularly when some of rock's 'royalty' is involved.

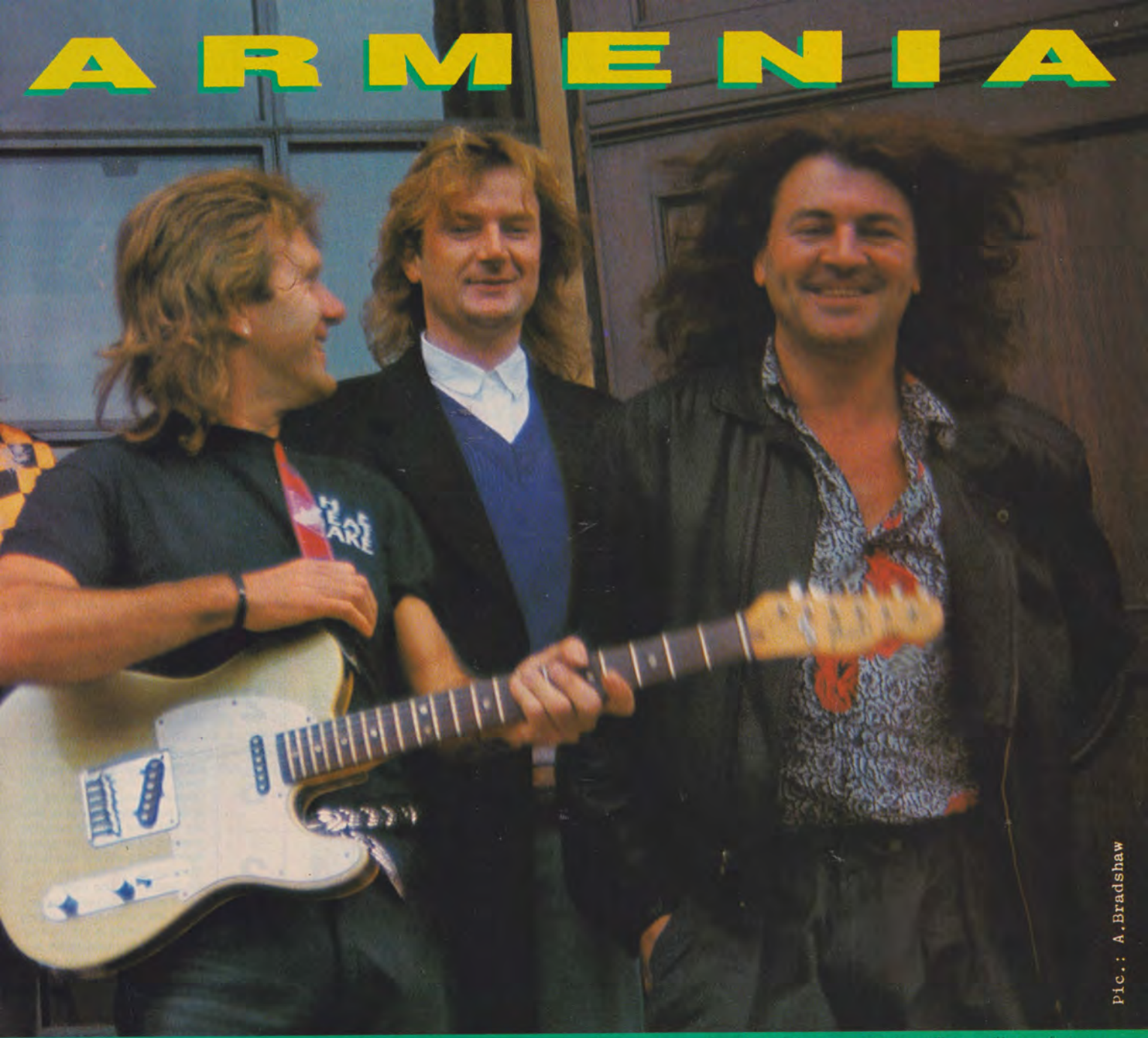
"We then sat down and looked at the people which we would like to be on the record. We made the decision by listing the names of our personal rock favourites, Deep Purple, Rush, Pink Floyd, Genesis, Yes, Queen, Iron Maiden and Black Sabbath. We wanted to put together a core of the best and celebrated rock heroes. This way we would be able to win support from the fans of Iron Maiden, the fans of Queen and so on and so forth. The next thing we had to to do was to put out a call to see if we could get all the people we'd listed together!"

As ever, rock was not slow to respond and some of its favourite sons were keen to contribute. The enthusiasm and concern shown was such that it overcame not only the possible conflict of egos, but also the somewhat delicate and infinitely tempestuous internal band politics of Deep Purple. The recording happened to co-incide with the recent departure of Ian Gillan from the ranks. That Ritchie Blackmore and Ian Gillan played on the same track (albeit not at the same sessions!) was a major operation in tact and diplomacy.

THE SPIRIT OF ROCK MUSIC

Whatever trials and tribulations which may have gone before, Ian Gillan now is a man who does not want to talk

ARMENIA



Pic.: A.Bradshaw

about Deep Purple and the events surrounding his departure, thereby diverting attention from Rock Aid Armenia. We sit down over a cup of coffee and although clearly tired from the conference and the endless rounds of interviews since, he is still prepared to talk at length about his involvement. He is also genuinely pleased and somewhat relieved at the way that it has come out.

"I've heard and seen it all for the first time today and I'm delighted with the way it sounds. You never know how its going to turn out with something like this. Certainly though at the sessions that I was at, the atmosphere was great, everyone was having a good crack.

The song is of course a great vehicle, everyone knows it and because the chord sequence is relatively open it is great for guitarists to solo over. I enjoyed having Bruce (Dickinson) there as well on the vocals along with Paul Rodgers - I mean he can sing a bit can't he! Bryan Adams came in to do a bit too, he was literally just walking past the studio and immediately volunteered his services. It wouldn't have been fair to have had just the one singer and all those guitarists, would it?"

Ian paused and took a sip of coffee before considering some of the reservations he had had when he first became involved.

"I didn't think it would have any musical validity to start with, but now I do. I think the way they've put the video together is very tasteful, very genuine and I think that it comes across as such. There do not appear to be any ulterior motives involved, no self-glorification, people's desire to do it seems to have been for the right reasons."

Although Ian was quite prepared to admit that for the first time the musicians involved were happy to be in it for the money (not for themselves of course!), money itself is not the primary concern.

"People here have been asking whether we think it's going to be a big hit, do we think it's going to raise a lot of money? I think the issue at stake is one more to do with raising consciousness of the plight of these people. Although it would be great to raise a lot of money, I don't think that money is the be all and end all of situations like this.

For example, if you compare this with the San Francisco earthquake, where all the services and communications were all up to date, people were there on the spot, they knew within a short time down to within one or two, exactly how many people had been killed. In Armenia even now, a year after the event the estimates for the number of fatalities range from between thirty and one hundred thousand! How can you not know whether fifty thousand people are dead? Today there are people who are still in shock, some of whom have not spoken since that day, the rest of the world doesn't realise this and it is our job to make sure these issues are not forgotten."

Rock Aid Armenia has served a number of purposes apart from the obvious practical aid it provides for Armenia. It also shows the positive force of rock music, the people who make it and the people who buy it. Ian agrees.

"Rock music is not generally known as a force in the field of 'green' or 'world' issues. Most of the guys I know and most of those involved in this, are very concerned about these things and we talk about them a great deal. The thing to bear in mind is that most of us used to be at one point in time, hippies. You could not find a more dedicated bunch of people to the cause of peace. Music, particularly rock music has done more to transcend barriers of race, religion, language or spirit, than any other force in modern times.

The spirit of rock music has reached across everything. If everyone who hears this record or sees the video or reads about it in the newspaper, even if they don't buy it, if they just think about it and realise that it was done for the right reasons, then a great deal will have been achieved. If they do only that then not only will the cause will have been encouraged spiritually, but other things can be achieved world-wide and for the future of this planet."

TERRIFYING

Another one of rock's greats and one of Ian Gillan's contempories, Tony Iommi was also both glad to have been involved and pleased with the end result.

"I really enjoyed doing it and I'm delighted with the way it's come out. I thoroughly enjoyed working with Ritchie and the rest of the guys, the feeling when we did it was really good."

Tony had been concerned about this particular cause before his involvement, with personal experience to add to his desire to help the victims of this disaster.

"I am obviously shocked and saddened to hear of any loss of life but particularly in this way. I was in an earthquake in 1971 when there was a big quake in California, the biggest they had had for quite some time. It was terrifying. Unless you have been in a quake it is difficult to try to relate to people how really terrifying it is. Everything around you is moving, there is nothing you can get hold of to steady yourself because nothing seems fixed anymore. To give you an idea of the strength of these things, one of our crew at the time who lived in an outlying area, had his house quite literally torn in two by the force of the earthquake, so I can really relate to how those people in Armenia must have felt."

Tony Iommi has another interest in the recording, quite apart from his playing participation. 'Paranoid' has been donated as the 'B side', but not surprisingly as another 'all-star' jam.

"I think it's great that it's been donated and I suppose if we'd thought about it we would have maybe got everyone involved. Then again, other people would have said 'let's do one of ours'! We would have ended up doing one by Queen, Yes, Rush and we'd never have finished it!"

The video complilation is released on December 8th and will cost £9.99 which by anybody's standards is great value for seeing everybody from Bon Jovi and Led Zeppelin to Black Sabbath and Iron Maiden. An album featuring many of these artists will follow in January, 1990.

If you're stuck for a Christmas prezzie for Aunt Maude, you know what to get!

ANDY BRADSHAW

Soundcheck

	average rating Ø	CHRIS WELCH	MARK DAY	REINHARD HARMS	JOHN DUKE	KAREN SEEKINGS	ANDY BRADSHAW	LIZ EVANS	KATHY Turner (Reader)	Decimator (Dancing Dolls)
JOE SATRIANI Flying In A Blue Dream	4.22	5	4	5	3	4	5	4	5	3
AXEL RUDI PELL Wild Obsession	3.66	4	3	5	3	4	3	4	4	3
MUDHONEY Mudhoney	3.55	3	3	4	4	4	3	4	4	2
MORBID ANGEL Altars Of Madness	3.33	3	4	3	4	3	2	3	3	5
BRITNY FOX Boys In Heat	3.11	4	3	3	3	2	4	3	4	2
ROLLINS BAND Hard Volume	3.11	2	4	3	3	3	3	4	3	3
STEVE GAINES One In The Sun	3.00	2	3	4	2	3	4	3	4	2
PARADOX Heresy	2.88	3	1	4	4	3	2	2	3	4
PESTILENCE Consuming Impulse	2.66	2	3	2	4	2	2	2	3	4
VERBAL ASSAULT On	2.55	2	2	2	2	3	2	3	3	4
GOTHIC SLAM Just A Face In The Crowd	2.44	2	1	2	4	2	3	2	2	4
MDC Metal Devil Cokes	2.11	1	3	2	2	2	1	2	2	4

[1] = Putrid **[2] = Dodgy** **[3] = Not Bad** **[4] = Brilliant** **[5] = Utterly Incredible**

SOUNDCHECK

Wow, talk about Surfing With the Aliens - this edition of Soundcheck was awash with space invaders! The mighty Decimator beamed down from a distant galaxy to join us and listen to a collection of new albums. They helped us give the points for the chart you see on the left, a chart which has been hailed by the League Of Statisticians as a *"major advancement on numerical demographic technology."*

Although the Decimator boys weren't too impressed by Joe he won enough points with his new album 'Flying In A Blue Dream' to win hands and plectrums down. Next came Axel Rudi Pell with 'Wild Obsession' which incidentally features some more great guitar playing. Well done Axel. Megastardom is waiting for you! Surprisingly Mud Honey did very well with their album 'Mud Honey'. Why surprising? Well, this Seattle Sub Pop thing:..it's so new. It was only discovered by John Duke a few months ago and already it's on the covers of the 'Junkies'. Where Duke Explores, others only follow. We wouldn't mind betting Horny Toad and his nastier brother, Increasingly Horny Toad, both start getting into Sub Pop before the year is out.

Thundering on through Soundcheck, we come to Morbid Angel, and Britney Fox, who did quite well, points-wise, but the Rollins Band and Steve Gaines, were rather poorly received, and as for the reception for Paradox, Pestilence, and Verbal Assault, well, at least they might not feel as mortally wounded as Gothic Slam and MDC both who whom were accorded short shrift. Mind you, they probably don't care what we Sound Checkers say. They've probably never heard of us. We live in such a tiny column with such small print, they'd need big spectacles to read the kind of abuse and rubbishing that goes on here. See you all next time fans!

OTTO FURTWANGLER

BEST OF ALL

JOE SATRIANI
'Flying In A Blue Dream'
(Food For Thought - Grub 14)
*****

It can hardly be an easy task - following up an album as globally successful as 'Surfing With The Alien', but with the seemingly limitless well of inspiration at his disposal, Joe Satriani has managed to equal last years instrumental barnstormer, though with a few grey areas where his whacky production ideas sometimes tangle the whole thing up in yards and yards of clever-clever studio techniques.

The big surprise, of course, is that the album contains six songs, out of a grand total of 18 tracks, on which he airs his voice for the first time in a solo context. The very idea of our Lord & Master of the fretworld switching on the vox is enough to send most guitar nuts into a frenzy of disbelief, but the reality is that he CAN sing, and that the material content doesn't exclude the incredible axe work he is capable of creating. 'Can't Slow Down', 'Strange', 'I Believe' and 'Big Bad Moon' present the Satriani voice as a thin but positive tone, white with a hint of gravel. In some ways the voice is throwaway and off the wall, but his perseverance and obvious dedication to the job does manage to pull him through. The vocal stinker is 'The Phonecall', which is a belly laugh of a stock twelve bar blues, with Satch singing down a telephone. I listened five times. I stopped laughing the second run through and yawned on the last.

That apart, the rest of this epic contains some of the most inventive guitar pieces imaginable - short soundtracks for the mans own quite odd view of the world. The toties *(as usual)* don't really explain the inner content, I mean, 'The Bells of Lal' conjours various sword and sorcery type ideas, but what the inspiration for something called 'The Mystical Potato Head Groove Thing' escapes me entirely. The playing is fluid and complex, with the usual battery of Satriani tricks, plus a few more too. Axepeople will soon be spending long hours trying to sort out the brilliant 'tap and slide' techniques on 'Strange' and 'Day At The Beach', while the opening note sequences on the title track present a rather enigmatic chord sequence that will be tying fingers in knots for some time

Joe is credited to all the guitars, most of the bass, keyboards, banjo, percussion and vocals, aided and abetted by Jeff Campitelli, Bongo Bob Smith and Simon Philips on drums, and small contributions from the brilliant Stuart Hamm.

Why surf when you can fly?

TIM OAKES

SPECIAL TIP

ROSE TATTOO
Angry Metal
(Repertoire RR 2021-DL (Import))
****

A double album repackaging of the first two (and best) albums from Australia's most memorable dirt-rockers this side of AC/DC.

An acknowledged influence on Guns 'N' Roses (who covered 'Nice Boys' on 'Live Like A Suicide'), they've also been reworked by Keel (who recorded 'Rock 'N' Roll Outlaw') and German beer-mad thrashers Tankard (who thrashed up 'Remedy'). A chat with frontman Angry Anderson earlier this year revealed that there are club bands in Australia who play nothing but R. Tattoo covers. If you heard these two albums you'd understand why.

'Rock 'N' Roll Outlaw' (which makes up sides one and two of 'Angry Metal) and 'Assault & Battery' (sides three and four) were both tough as old boots. Heavy on the slide guitar, heavy on the aggression, heavy on the rock 'n' roll. Heavy on the street poetry, too. Long before Axl Rose was cataloguing the seamier side of L.A. living, Angry Anderson was telling lyrical tales about characters like 'The Butcher And Fast Eddie', about gang violence and getting thrown into jail ('Assault And Battery').

If you've any taste at all for G'N'R or Circus Of Power, The Almighty or Junkyard, these tracks will come as a revelation to you. Produced by Vanda & Young (the team responsible for the best of AC/DC's recorded output), they don't mess around at all. The 'Rock 'N' Roll Outlaw' era material is marginally better, but that doesn't mean that the likes of 'Out Of this Place', 'All The Lessons' or the frantic yobbishness of the track 'Assault And Battery' from the 'A&B' era doesn't raise hell. Quite The Opposite...

Peter Wells does things with a slide guitar on all four sides that really makes you wonder why more of todays gutter-rock acts don't pick up the old slide a bit more often, and Angry Anderson is, well, simply an unprecedented raw-throat of a vocalist. A U.K. release fore this import would be most welcome.

MARK DAY

LPs

AXEL RUDI PELL
'Wild Obsession'
(Steamhammer Advance tape)
****

The Right Stuff. Some have it, some don't. Ex-Steeler axeman Axel Rudi Pell has it, so does former Victory/Ted Nugent vocalist Charlie Huhn. Put the two together and you have ...er...The Right Stuff!

Axel and Charlie have the bit firmly between their teeth with this classy, totally professional collaboration that speaks volumes for their inbred talents.

'Wild Obsession' trickles like honey through all kinds of moods. From the frenzied passion of 'Wild Cat' and 'Call Of The Wild Dogs' to the frustrated hopelessness of 'Cold As Ice' and, on a more sentimental note, the sad, atmospheric ballad 'Broken Heart'.

Throughout 'Wild Obsession', Axel's fingers dance tantalisingly over the strings, gaining momentum and, finally, on the latter, ripping such speed and venom out of his guitar, I wouldn't be surprised if his fingers were still bleeding from the exertion. From 'Broken Hearts', Charlie screams his way into the blistering 'Call Her Princess', and his vocals here beg comparisons with Krokus' Marc Storace. The similarities don't stop there, for 'Snake Eyes' calls on the same exotic Eastern rhythms as Krokus' 'Tokyo Nights'.

Axel and Charlie's originality takes shape in 'Return Of The Calyph', straightforward hard rock 'n' roll, but interject with odd Indian rhythmic twists with some unexpected sitar playing, which adds flavour and an ethereal quality to the album's texture. The Indian element almost carries 'Return Of The Calyph' into the clouds, weird scenes on the ceiling, if you see what I mean, but then Axel comes skidding back, landing us solidly back on earth.

Axel and Charlie have broken no barriers with 'Wild Obsession', but the sheer mastery of their singing and playing should be heard and learnt from. They really do know hoe to structure good solid hard rock and then embellish it with their own vitality. The Right Stuff.

PIPPA LANG

ROLLINS BAND
'Hard Volume'
(World Service Records - serv 010)
*****

Rollins has decided to 'Do It' again, make another album with excellence stamped all over it.

Yes, it's the long awaited follow up to the 'Do It' LP, which was raved about last year. For the uninitiated Henry Rollins is ex- lead singer of seminal U.S. Punks, Black Flag, who were responsible for such classics as 'Six Pack' and 'Drinking And Driving'.

Yes, Rollins is back, and he's pissed off, and he's still waging his war against his pet hates. Apathy and ignorance and as what he see's as his own short comings.

'Hard' opens the LP, a typically mean statement of intent, characterised by Henry's unbelievable 'Controlled Aggression' vocals. This is followed by three furious Hardcore romps with Chris Hasklett's guitar and Sim Cain's drumming only adding to the overall power and conviction.

The side culminates with 'Planet Joe' where Henry tells us *"I don't need friends, to tell me who my friends are, I don't need no pig to tell me what the rules are."*

A sample, of the uncontrolled venom that this man feels for everything that stands in the way of his personal freedom, mentally and physically.

Never one to rest on his laurels the second side is not what you'd immediately expect. Retaining the anger, but considerably slowed down to an industrial grind, it opens with the lines *"I want you, I hate you"* repeated over and over, accompanied by Andrew's brooding bass and fierce tribal drums, it drags itself out of the speakers, the aural equivalent of the weirdest horror movie you'll ever see.

'Turned Inside Out' keeps to the slow pace, but could have been about a minute shorter, for maximum effect.

Finally we go 'Down and Away' based around a sabbathy riff, Rollins screams in a vocal turmoil, wondering if he can immediately listen to this album again.

This album is liver than most 'live' albums, and in terms of the feeling of intense violence and raw energy, that this man most certainly has, in our opinion he goes unequalled.

BRITNY FOX
'Boys In Heat'
(CBS/465 954 pre-release tape)
***

The Boys from Philadelphia are back! After their U.S. gold debut, 'Boys In Heat' is a mighty prelude to their forthcoming slot on Alice Cooper's tour.

This is a great album, rousing rock'n'roll throughout, but there's a great deal of formula riffing going on here, and the whiskied vocals seek reminders of Nazareth's Dan McCafferty, or Krokus' Marc Storace, or even Axl. Get the picture? Still, who can complain about the sheer stomping anthems of the mega-busting *(In Motion', 'She's So Lonely'?)* Conversely, Britny Fox do allow their own hearts to bleed over such exquisite innovations as the acoustically-driven 'Dream On' or the lively, but wishful 'Long Way From Home'. Both allow respite from the choking, hacking vocals of the steamier tracks, and room for some deliciously thoughtful guitar work.

'Stevie' is a splendid, bass-driven declaration of love and lust, with the same powerful, chugging rhythm as AC/DC's 'For Those About To Rock'. Sorry, but that's the way it it.

'Shine On', meanwhile, brings those vocals down again to an easier, smoother, mid - range: much more suitable, and probably healthier for the old larynx too. Having moaned so much about the retrospective quality of 'Boys In Heat', there is nothing wrong with Britny Fox's intentions. There is no shortage of sweat and dedication poured into this album and the fact that the boys can slacken off the pace every now and then for some delectable introspection should stand them in good stead. Perhaps a little more concentration on those finer, truer qualities next time. Good luck to 'em with Alice.

PIPPA LANG

PARADOX
'Heresy'
(Roadrunner)
***3/4

'Heresy' is the second album by German thrashers, Paradox. Now yours truly was well impressed with their more than competent debut of a couple of years ago, entitled 'Product Of Imagination', which was a thrashing mixture of Metallica and the NWOBHM. This time around they sound a harder band, although keeping the same trademarks of simple, crushing riffs that revolve themselves around tightly pegged down choruses. 'Heresy' still has the Bay Area stamp on tracks like 'Heresy' and 'Search For Perfection' but a number like 'Kill Time or 'M.O.T.C.' are rather different. A lot faster, a lot thrashier, utilising dual guitars in a very European fashion. But then again 'Crusaders Revenge' has a melodic introduction in the Over Kill manner, with some very commercially enterprising lead work from Markus Spyth, who has certainly toned down his sub Van Halen hysterics and is now more in keeping with the materials thrash aspect. The interesting incongrui-

ty this caused on the last album has been replaced by a tighter unification. But Paradox don't seem to have come up with that many new ideas and appear in some instances to be simply working hard with what they have, however good that might be. Lyrically they have kept their grandiose predilections going with what I would guess is some sort of concept dealing with the worst excesses of misguided, misplaced religious zeal, with song titles like 'The Heresy', 'The Burning' and 'Crusader's Revenge'. Yet Paradox's sense of the well placed riff and the simple chorus makes for some of the most accessible German thrash around, notwithstanding the mighty Rage. The lack of a marked development was disappointing but should not detract from the generaly high standard of material, excepting the final number, 'Castle In The Wind'. This is a complete waste of time, consisting of a one minute spasmodic burst of acoustic, a slack hint of pretension that rather hurts the album then otherwise.

JOHN DUKE

VERBAL ASSAULT
'On'
(Konkurrel/K 001/121)
*****

Here we have a slab of vinyl containing five tracks of very powerful, Washington D.C. Hardcore. Sounding like a more metal version of Fugazi, Verbal Assault rage through each track, mixing heavy riffs with dub style Reggae, then flowing back into the Hardcore groove.
Vocalist Chris Jones, chokes out the lyrics in true D.C. fashion. Full of emotion and commitment. Personal lyrics, sung with real desperation. Almost as if he had twenty minutes left to voice his opinion. A kind of 'You'll f**king listen to me, now!' feel to them.
Every track is like a roller coaster of emotions. One minute the song will take you up, then rapidly take you down again. Soothing and calm for a few seconds then crashing downwards, filling you with anger and resent.
An album that takes you off to another planet for twenty minutes. Chuck the record onto your turn table, lie back and close your eyes. Letting the music wash over you, sending shivers up and down your spine, creating a tingling feeling over your skin. Relax your mind and let it go, allow your brain to run amok, visions entering your head, forming pictures of this planet we live on and the lives we all lead. By the end of the record your room will be lying in ruins, through the anger this album creates.
This is an album to dig out off your record collection when your feeling generally p**sed off and want to take it out on something. If you feel p**sed off a lot then you'll find yourself playing this constantly.

JAMES SHERRY

PESTILENCE
'Consuming Impulse'
(Roadrunner)
****

Dutch death Metallers Pestilence have never been one of my favourite bands. And that's being honest. Their debut, last years 'Malleus Maleficarum', was a rushed and rancid mess. I therefore was holding little hope for 'Consuming Impulse', their second effort, but I was pleasantly surprised. Better songs, better pacing, better production, *(courtesy of Harris Johns)* has led to 'Consuming Impulse' being a decidedly strong death metal album. From the first syphilitic screams of Martin Van Drunen, and the initial enormous power chords of Patrick Mameli and Patrick Uterwyk, complete with obligatory feedback, it's a whole different ball game. The major improvement is that the band have learnt to slow down and pace their material. Well put together riffs slide the vast majoprity of songs easily under the raspings of our Mr Drunen who still sounds like he is rupturing the largest of hernias Caesarian style, without anesthetic. There are other throwbacks to the past, bad old days, as in the initial poundings of 'Dehydrated'. Yet one song that starts well dodgy but suddenly raises itself

to glorious heights is 'Suspended Animation' where the band suddenly throw in some heavy choral backdrops, almost in Golgotha style, cleverly combining the moment with the slowest and heaviest part of the number. Pomp death thrash and it's the business! The slowest and thereby heaviest track has to be 'The Trauma' which actually raised new levels of concern in my head by causing the wax to surge in my ears like the turning of the tide under a full moon! Overall 'Consuming Impulse' is a massive improvement over their debut but then again I should have known that Harris Johns wouldn't get involved with anything that wasn't first rate. The only thing that really bugs me are the slavering solos of both guitarists, speed ministrations that are no more than mindless pastiches. But there you go, life as they say is not a bowl of decomposing cherries.

JOHN DUKE

STEVE GAINES
'One In The Sun'
(FM/Revolver WKFM LP 136)
***

Jeez, ain't it amazing what people will do in pursuit of the Yankee dollar. No other reason than the possibility of money to be made sorings to mind as a reason for this UK release of an album that has, it seems, been available on MCA in the States for the past twelve months. Twelve years after Steve Gaines' tragic death in the air crash that bought Lynyrd Skynyrd's high riding career to an abrupt halt, I can't help but wonder at the validity of 'One In The Sun' in today's rock climate. However, as needle hits vinyl, the first thing that hits me is the guitar. Not the rootin', tootin', razor sharp geetar associated with the likes of Blackfoot, Molly Hatchet or *(naturally)* Lynyrd Skynyrd. Here we have a silken smooth, blues-orientated, mellowed out brand of string bending that - despite the lack of full-bodies Southern Boogie style rockin' - still suits these ears just fine.
Laced with keyboards, honky tonk piano and some well placed horn fills, this album makes perfect late night listening for rockers partial to white man's blues. It will also be indispensable to Skynyrd devotees. Nevertheless - it is hardly an essential purchase and most definitely not a big buck spinner. Just a pleasant memorial to a talented musician.

LYN GUY

GOTHIC SLAM
'Just A Face In The Crowd'
(Roadrunner)
****

Hailing from Hudson county, New Jersey, the first Gothic Slam album came out last year, was entitled 'Killer Instinct', and was as fine a case of hard working thrash/power metal as I'd seen all year. It was rumoured that their follow up 'Just A Face In The Crowd' was going to be even more in the power metal vein and for once the rumours were true. By and large it is and by and large it's bloody good. The scene is set from the onset of the very first track, 'Why Not', with powerful metal riffs storming across a rock solid rhythm composed of J.T. on bass and Dave Chavarri on drums. They are frill less, ready to do the business and every last deliberate thud of the whole caboodle is harnessed by the excellent and unlooked for production of one Rob 'Wacko' Hunter. Lyrically I am very pleased to see that the band have undertaken to examine a diverse array of socially responsible topics, like child abuse in 'Battered Youth' and the simple pressures of growing up, *(which some of us never managed)* in the rather enigmatic 'Who Died And made You God?'.
A marked improvement is also to be found in the vocals of Daniel Gomez, who comes across far better when he has the chance to relax his tones in the more restrained atmosphere of a strict power metal format. His almost rap like chantings make for a particularly resonant and chilling message on 'Battered Youth'. I am always doubtful about bands instigating covers, yet I guess Lizzy's 'Thunder And Lightening' is a fair enough ambition considering that four tracks into the album the band have nailed their

musical colours to the mast and in fact do a bloody good job of it, if not a particularly original one. Yet by reproducing the song to the letter their version simply confirmed my beliefs that if only Lizzy had hardened up their sound a little I would have enjoyed them a great deal more. For a rather obvious case of light and shade the band follow the cover with one of the heavier numbers, 'Feel The Pain'. A slow staggered piece of red meat, it's simple, unfettered power metal, immediately catching, with strong enough choruses and riffs not to have to rely on technical bravado or intricate wizadry. Just emotive straight down the line force. Overall 'Just A Face In The CRowd' holds no hidden surprises, play it four times and you've probably infiltrated every artistic avenue, and the odd one way street, as on 'Violence Imprisoned', but if a fine, unpretentious power metal album is what your after you can honestly do no better than this one.

JOHN DUKE

* Putrid
* * Dodgy
* * * Not Bad
* * * * Brilliant
* * * * * Incredible

MORBID ANGEL
'Altars Of Madness'
(Earache)
****

Morbid Angel are the latest in what is turning out to be a reasonable series of death extensions from the sunny swamp state of Florida, USA. Following hot on the heels of Obituary, and reeling in the smoke filled haze of Death, we have four guys from Tampa attempting a Stateside wrest of the Horror Halo from present holders, Sepultura. And you know what, they come close! This is strong stuff, not to be taken without a barrel of holy water and a pitcher of Hail Mary's. Morbid Angel crank it out at a very high pace indeed, walking the thin line between immense death thrash and noise on more than the odd occasion. Now even though the songs are far too strong ever to succumb to the latter mere seconds into 'Immortal Rites' you'll be squeezing your features back into shape with both hands! Less complicated and more manic than Sepultura, as befits Earache status, it's a severe case of finely constructed and well executed goddamn mayhem! David Vincent, bass guitar and vocals, sounds like a ton of wet gravel being swirled in a lorry load of molasses, and he is literally kicked to pieces by the percussive heroics of Pete Sandoval. With a sterling production courtesy of the band and Earache personage Dig, every second of every track is clearly audible and allows you to acknowledge that no matter how hard they may try and disguise it Morbid Angel have ideas. Theirs is not a helter skelter rush into oblivion, they actually have the nounce to call a halt to the streaming guitars and fervent rhythms and thereby throw in a few unexpected moments. The first thing of real note that started to burrow its message into my consciousness was the enormous riff that saunters about at the beginning of 'Visions From the Dark Side' which is a stunning number that shakes off the speed hypnosis of the first two tracks, *('Immortal Rites' and 'Suffocation')* and expands it's dimensions into a well worked, lengthy, thoughtful work out. Most Morbid Angel material starts out as a raging torrent of blurred fury and gradually spends its force into slightly more sedate and more accessible tributaries. At times it all reminds me of Slayer especially when Vincent does a superb death belch on the enormous 'Chapel of Ghouls' which has to be one of the albums highlights. The track not the belch. There is a great piece of pomp choral backing that elevates the whole number and takes the rather faded lyrical menace of the 'Satan kicks ten ton of shit out of the Holy Ghost routine' into the grandiose rather than the gross. The axe work of Trey Azagthoth and Richard Brunellex deserves a mention in the rhythmic sense of the word and the band overall seem tighter than a duck's arse. Morbid Anbgel can thrash it up and even slow it down with the best of them, but on occasion their structures aren't as diverse as Sepultura's or even Obituary's. More variation would have given them another star.

JOHN DUKE

MUDHONEY
'Mudhoney'
(Glitterhouse)
****

Mudhoney are a strange band ploughing an even stranger mix of music. In a sense it's sparse, very sparse indeed, hearkening back to the basic tenets of garage land, simple songs, minimum overdubs, a guitar that manages to give grunge an EDGE, and wasted, wasted vocals promenading story boards that would give your mother a heart attack. Yet at the same time there is a decided psychedelic aura about the band, from the hippy, drippy cover to the sixties hang-up of slow feedback and jangling melodies. The songs are so simple, yet so addictive, they remind me almost of a f****d up version of The Monkees! I'm not sure how far Mudhoney can run with this type of stuff, at the moment the band are tremendously popular in Europe and in England are headlining material. Sub Pop darlings, anarchy in a caftan and faded corduroys. Musically this album contains far more accessible and stronger material than that on the 'Superfuzz Bigmuff' debut. More attention is being paid, or at least seems to be being paid, to melodies, solos and general structure. It's a rockier record too, just take the almost Ramones overtones to 'Get Into Yours' or 'You Got It'. 'Mudhoney' is a twelve song screech, very sparse, very short, momentary spasms of pseudo psychedelia, pseudo grunge, pseudo rock. Mudhoney the band operate in a strangely sterile atmosphere, a take it or leave it scenario that's almost reflected in the snappy, terse song titles such as 'This Gift', 'Get Into Yours', 'You Got It' and 'Dead Love'. But somehow through an amalgam of musical parts most people might think best dead and forgotten in 1989 it has resolved itself into something that's starkly hypnotic and enticing. On 'Superfuzz Bigmuff' Mudhoney were sitting on the verge of Anarchic Avenue. Now they have moved across the street. Why? Because they write songs that are simply too good to be shoved aside, because they have the ability to write truly menacing and memorable material, as in 'Come To Mind' with its almost 'Sergeant Pepper' backing vocals! Mudhoney could knock out the odd pop/rock anthem, by mistake of course, and it's because they simply don't care that they might also be no more than a distant memory this time next year. If there is a future it's heralded in tracks like 'Running Loaded' which is the Byrds late eighties style, with crushing riffs and even more impressive melodies. Antiquated material done sixties style that's clenched tight in an eighties sterility, that is as much hardcore as it is grunge metal. They almost appear to begrudge their own talent.

JOHN DUKE

M.D.C.
'Metal Devil Cokes'
(Radical/Boner Records)
****

America's finest p**sed off Punks are back again with another full LP packed with anger, Sarcasm, wit and love. M.D.C. *(changed this time to Metal Devil Cokes)* through this sixteen track album, go on to attack America's establishments from as many different angles as possible. This LP sees vocalist Dave Dictor direct abuse towards his usual enemies, the Coca-Cola Corporation, Klu Klux Klan, business men, skinheads. You know the kind of thing. Most of you Hardcore youths should know what to expect from M.D.C. by now.

Musically this LP has more of a Metal feel to it, compared to their early material. But don't panic people because M.D.C. have not blown their street cred, they've simply mastered their instruments a little more and injected a few more styles into the tracks. There's a few surprises on this album I tell yah! From Hardcore, Metal, Country and Western and even a ballad!

So, we've had Multi-death corporations, Millions of dead Christians. Millions of dead Cops and now Metal Devil Cokes What could be next? Millions of dented cars perhaps!

M.D.C., one of the few bands of their ilk who have stayed true to their ideals over the long time they've been around. No sell out here, all these years *(and wait for it)* still right on!

JAMES SHERRY

FIRE MERCHANTS
'Ignition'
(Medusa/MD 9437 1)
****

Now this is a weird one. A specialist album for jazz-rockers, no words, just a large dose of extremely avant-garde instrumental delicacy from John Goodsall, former Brand X guitarist, and ex-Mothers of Invention drummer, Chester Thompson.

The Mothers of Inventon influence is obvious - when Zappa and his musicians took time out for more serious study, i.e. 'The Grand Wazoo', their supreme virtuosity was second to none. Chester Thompson is a fine, complex and mature drum-technician. The complicated twists and turns of rhythm and melody on this album place Thompson, Goodsall and bassist *(fretless and 5-string)* Doug Lunn in that elite class of respected instrumentalists who are both awesome and somewhat untouchable.

Standing on its own, 'Intition' didn't strike me personally at first, but the more I listened to it, the more embedded I became in its changing moods. Jazz can be a real mood-inducer; 'Hamsterdam' is distinctly tongue-in-cheek, the Zappa humour apparent throughout, whilst 'Last Rhino' is wistful and laid-back, no words necessary to convey its pertinence.

'Divisions' opens the second side with a pretty interminable onslaught of battered drum-playing, whining guitar and whining violin. But its disturbed chaos is obviously intended to confuse, to give a feeling of the frustrated minds of those who don't communicate, who throw up 'divisions' or barriers around themselves. Heady stuff.

'Cancel The Album' returns to that twisted Zappa mentality, a brief snatch of a track, probably conceived in the midst of studio exhaustion - 'whose idea was it to do this album anyway?'.

And 'Ignition' drifts lazily and deliriously through 'Nevele' and, finally, onto 'Z104' where Doug Lunn's bass pitter-patters insidiously around Goodsall's teasing guitar. Like I said - specialist stuff, but if you're into broadening your horizons a little, and want to find out what quality musicianship is all about, try this one out, I won't be playing it all the time, only on those deliciously lazy Sunday afternoons when I want to put my feet up.

PIPPA LANG

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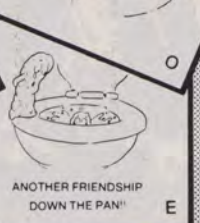

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SINGLES

Reviewed By JOHN DUKE and MARK DAY

ROCK AID ARMENIA
'Smoke On The Water'
(Life Aid Records)

All sorts of rock and roll bits and pieces, all sorts of yesterdays heroes, are floating about on this one. Together, or separately as egos dictated, various personages have rehashed as rock classic for a worthwhile cause. I did my bit by listening to the entire record without even skipping the needle or the room once. It would give yours truly a headache to run through the entire lists of artists who have contributed but lets just say that Gillan has taken himself out of limbo land to sing on it. This version of 'Smoke On the Water' is slightly different to the version that came out 17 years ago but I guess straying too far from the original would be missing the point. At least they have beefed up THAT riff but needless to say I preferred the original because that excited me and this doesn't. It's all a little fad really. PS:Paranoid is on the B-side but I didn't have the guts to play it.
(J.D.)

THE ULTRA VIOLETS
'No One In Here Anymore'
(Pyramid Records)

Not exactly staple MH fare but then why should it be, no one in here anymore is laid back squeezed melodies, heavy, hanging vocals that could be a diluted LLoyd Cole or a sprightly All About Eve. It's awfully nice and I know that's the backhanded compliment of all time as regards rock and roll, but then this isn't rock and roll. This is a well crafted thoughtful pop record our Mr.Bradshaw is deeply desperately, in love with it. The old romantic!
(J.D.)

THUNDERHEAD
'Take It To The Highway'
(Intercord Records Import)

Some sexy child checks both your speakers are working and off we go. German rockers with an American vocalist (bracket, thank God) the most important thing about Thunderhead is that they don't sound like a German rock band, and it's not just down to the singer either. Musically they dish out rock and roll that has been likened to the heavier Kiss and I can see why. There are decided Stanley inflictions to the vocals, the track does revolve around large chords interspersed with down and dirty breaks, but Thunderhead are a lot blusier than their compatriots from Rock City, less bubblegum and more bubble as it were! This is a fine track which has all the commercial appeal of a dead rat. And that's another way in which they differ from the lads from Detroit.
(J.D.)

THE AMERICAN RUSE
'I Need You'
(Shakin' Street Records)

This is the sort of band that's sticks the instruments on the front of the sleeve and themselves on the back. It's very much a case of basic Stateside rock hanging an attitude towards garageland. 'I Need You' boasts an absolutely terrible production and to be truthful these guys are not the best musicians in the world which is OK if the material you're playing more than makes up for it. This doesn't. Yet repeated plays led me to the belief that if the American Ruse popped up on my radio for the odd few minute I certainly wouldn't turn it off, but I certainly wouldn't turn it up either.
(J.D.)

ARK
New Scientist E.P.
(Ama records 0104)

Prog-Rock (don't laugh) from Ark, a combo who I've got to admit to having a soft spot for (and I don't mean quicksand). Vocalist Tony Short does layer on the Peter Gabriel-isms a touch heavily on this E.P., but get past that and there's the rather poppy, straight-forward 'Calling On You', slightly 'Fugazi' era Marillion-like stealth on '8th Deadly Sin' (despite a guitar sound that for some reason brings Survivor's 'Eye Of The Tiger' to mind), a duffer of a title track (too twee musically), and an *Ark rock out!* lunge through 'Boudiccia' Chariot', which despite the good intentions (a bit of mental metal guitar an'all that) gets a bit lost.
A merciless producer who's willing to slice off the superfluous flab and really expose the core of Ark is what's needed I suspect.
The sleeve, by the way, is fabulous despite (or perhaps because) of the predictable *something's gone wrong in rural England* Prog-Rock theme.
(M.D.)

MICHAEL MONROE
'Dead, Jail Or Rock 'N' Roll'
(Vertigo)

Side one, track one of his rather brilliant 'Not Fakin' It' album. Not the most obvious single (it rocks out far too much to get on the radio), I guess it's more a statement of intent than a genuine attempt at a top 40 placing. The video's great, with Mike kung-fuing everything in sight and Axl of the Roses jumping about a bit. Can we have 'The Man With No Eyes' as single number two please?
(M.D.)

WOLFSBANE
'Shakin''
(Def American)

On which those faves of the working-men's club circuit take a stab at the Christmas single market with tinsel on their Doc Martins, Steve Danger's clogs decked with bowls of holly, and a lyric from Blaze 'Santas's little helper' Bayley all about Santa's sleigh (''Park it up babe, reverse till it fits just right, that's the way I want it tonight''). At least I think that's what he's on about.
Put Wolfsbane in your Christmas stocking seems to be the message here I think. More gigs in the New Year please?
(M.D.)

THE JEFF HEALEY BAND
'When The Night Comes Falling From The Sky'
(Arista)

From the movie 'Roadhouse', in which I do believe Jeff makes a cameo appearance. I haven't seen the movie (then again, neither has Jeff I guess), but I've heard it's somewhat violent, so I may be checking it out soon.
This is a Bob Dylan number given Jeff Healey's trademark stylish blues guitar bits over the top of it. Eh, I guess that's it really...
(M.D.)

THE RAMONES
'Pet Semetary'
(Chrysalis)

Hasn't this been out once already this year? Ah well...the theme tune from the latest movie of a Steven King book. It's The Ramones, innit? No great surprises here. Eh, I guess that's it really...
(M.D.)

TEXAS
'Prayer For You'
(Phonogram)

The guitars are straight out of 'Sympathy For The Devil', but it's another near miss from the band who're really struggling to find anything as commercial as their first single. That doesn't mean I don't like it though, coz I do. Yet again, that's all there is to it...
(M.D.)

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LEST WE FORGET

I was shocked by the letter from the ten year old boy James Firth, (MH Issue 22) who seemed to think stars like Ozzy Osbourne, Black Sabbath, Jeff Beck, Ten Years After and Alice Cooper should now be ignored. I am a 14 year old girl and I like Guns n' Roses, Poison, LA Guns and Faster Pussycat, but feel we must remember the older artists like Alice and Sabbath who started it all. They are Masters Of Rock and should be respected - not forgotten!
ANGRY ALICE, Horwich, Bolton, Lancs.

NAUGHTY BOY

James dear child, I like bands like Faster Pussycat too, but there are those of us who are old enough to remember the 'Old bands', you named. Did you ever spare a thought for the fact that without these elder statesmen of metal, your favourite bands could be churning out Bros type stuff? How would you like that? These 'older guys' invented heavy metal and should be regarded as heroes, not just put out to grass. Think about it. You'll be forty yourself one day....unless you keep slagging off these great bands!
RICK GREEN, Southport, Manchester

PS. Skidrow really kicked ass at Manchester!

BRILLIANT CRUE

Motley Crue were brilliant at Birmingham NEC. Skid Row were great and White Lion weren't bad. I'd specially like to thank Crue for putting on such a great show. Me and my mate thought we would complete a great day and wait back stage to meet Crue and Skid Row. But the security guard told us to clear off or he'd call the police for trespassing. We were only fans waiting in the cold. We weren't going to mob anybody, just ask for an autograph. That security guard should F.O.A.D!
DAVE MARRIAGE. Towcester, Northants.

SICK, SICK, SICK!

My boyfriend and I were on the coach eagerly awaiting our arrival at Birmingham NEC to see Motley Crue, White Lion and Skid Row. When we got there my boyfriend went to get the tickets out of his wallet and it had gone,. Some sick bastard has pinched it. We had to spend five hours sitting forlornly on the coaching waiting to go home, without seeing the show, for five hours, freezing to death! We couldn't buy anymore tickets because we didn't have enough money. It makes me sick to my stomach to think a deranged person could deprive a couple of fellow rock fans from going to a concert.
JULIE, Rossendale, Lancashire.

LETS ALL BE NICE GUYS

Everyone in Loadsaletters seems to insult bands they don't like, but here for a change is a letter of gratitude. Last November Iron Maiden held their first ever fan club convention and I was one of the lucky 500 fans to get a ticket. It was a fantastic day, not only could you buy merchandise and watch the video, but you could walk freely around and talk to the band and get autographs. I shook hands with them all and would like to thank Iron Maiden for being such great people and writing such great songs.
PETER SMITH, Hungerford, Berks.

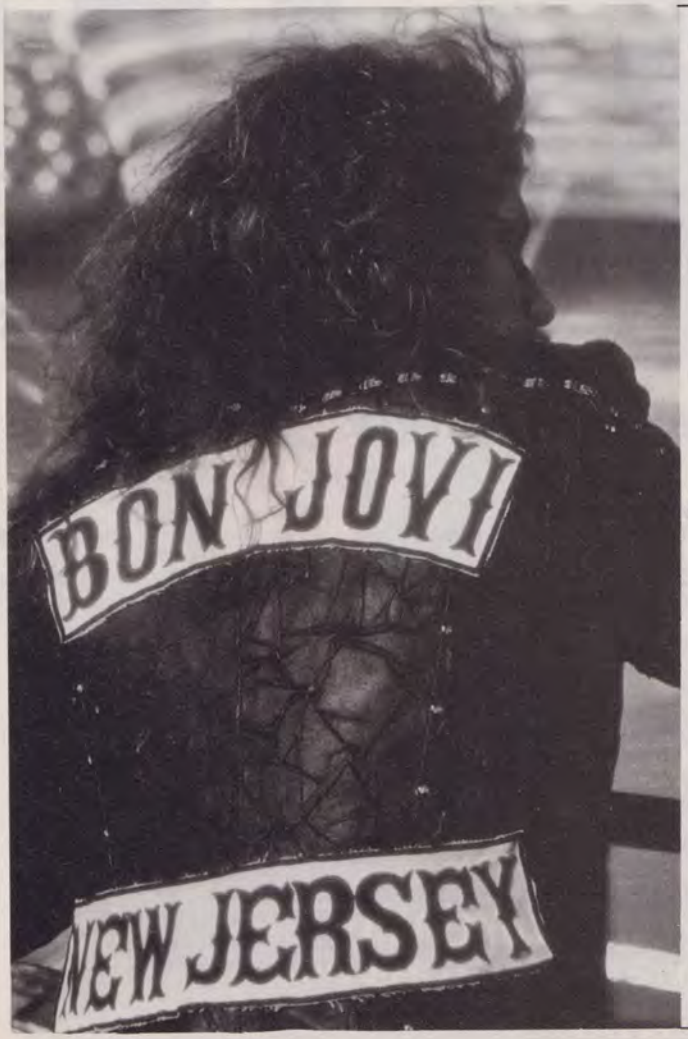
WE'RE NOT SPOTTY DICKS

Has anyone see that advert for Clearsil on TV? The one that takes the piss out of rock fans? We are portrayed as dirty and some stuck up bimbo calls us greasers! No way should such an insulting ad be put on TV. We should complain to the authorities like the IBA. How much longer are metal fans going to be the butt of jokes? Let's hit them back where it hurts, in the pocket! Metal fans have rights too!
P.GODDARD, Newport, Gwent.

WHO IS THIS TOAD?

Why oh why has it become so trendy to slag off Candlemass? How anyone can call himself INCREASINGLY HORNY TOAD at the end of a review he has so unfairly slaughtered is beyond me. I think its great there is a least one very heavy metal band sticking to their guns and not selling out and playing at 100 mph. I love bands like Slayer and Metallica, but to me Thrash is becoming boring. So please leave Candlemass alone, and to the c*** who nearly knocked my teeth out at a gig recently, trying to show his mates he could stage dive - F.O.A.D.!
ANDY HOPKINSON, Borough Green, Sevenoaks, Kent.

I reckon that Horny Toad should F.O.A.D as well. What do you think John? Ed.



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See you on the rebound"

JON BON JOVI

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AVAILABLE FROM WOOLWORTH, WH SMITH, BOOTS, OUR PRICE, VIRGIN, HMV AND ALL GOOD VIDEO STOCKISTS
CFV 08892

FANTASTIC HARD 'N'HEAVY VIDEO CONTEST!

It's sensational! The new edition of Hard'n'Heavy, the long awaited Volume 4 of the heavy metal video magazine is now on sale, and fans are queueing up to buy it. But now thanks to Hard'n'Heavy and Metal Hammer, you stand a good chance of winning a free copy! Yes we have 25 copies of Volume Four to give away together with super Tee-shirts in our simple contest.

But first, what's in the latest edition? Writes our video review, Squint T.Eyeballs:

"Well it's an 80 minute action packed special, containing uncensored interviews, and uncensored music! Some of the scenes may be unsuitable for youngsters and you have to be 18 years and over to enter the contest, or to buy the video. But despite the raunchy language employed by some of our favourite stars, its all good humoured and vastly entertaining. You wouldn't want to miss young Rachel Bolan landing a huge kiss on one of Bon Jovi for example, and being accused "You bitch!" Or Rachel exposing his nipples in an hilarious back stage interview with Skid Row at Milton Keynes.

There's Sebastian Bach in all his glory, intercut with clips of Joey Tempest of Europe.

For rock fans who are longer in tooth and don't hold with all these whipper snappers, there's a wonderfully rare clip of Thin Lizzy playing 'The Boys Are Back In Town' at the Odeon Hammersmith, and didn't Phil Lynott play a mean bass? There's reports on Brighton Rock from Canada, the jabbering EZO from Japan, and of course the much loved 'Trick Or Treat' session, this time with Gene Simmons, and a bit more lively than the one with Tony Iommi. There's an hilarious and baffling sequence with highly weird Red Hot Chilli Peppers, who seem to be the maddest band in the universe, and part two of the Megaforce special. Finally there's Behind The Cameras, with Aerosmith going through their video hits with director Marty Callner. What with shots of Danzig, Mr.Big, Faster Pussycat and Sacred Reich, and even a snippet of Bon Jovi at Milton Keynes, its enough to make any rock fan drool!

Now here's how you can win a copy and watch it in the privacy of your bedroom!

HARD'N'HEAVY CONTEST

Answer these three questions and complete the tie breaker.

1. **Who was on the bill at this year's Milton Keynes festival.**
2. **Which member of Skid Row has a chain from his ear to his nose**
3. **What was the title of the last Bon Jovi album**

Complete this sentence in not more than 10 words. 'I like Hard'n'Heavy because.....

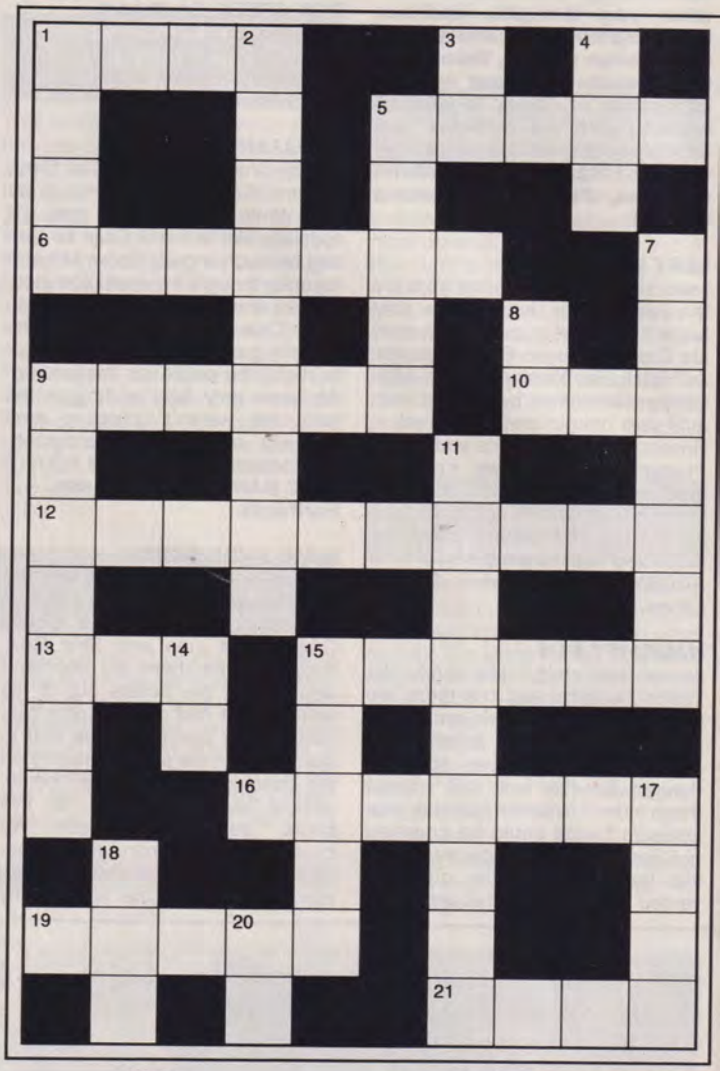
Send your answers on a postcard please to

Hard'n'Heavy Video Contest,
C/O Metal Hammer 59 Queens Gardens,
London W2 3HF

Don't forget to give your full name and address - in case you win! The first correct 25 entries plucked from a pair of Metal Hammer knickers will be judged winners! The Editor's decision is final. No correspondence will be entered into.

Closing date for entries: December 22, 1989

cross.24



R WORD X No. 024

BY DOT MATRIX

There, lurking in your record collection, betwixt Queen And Quiet Riot, are a band whose 'Revolution Calling' does not mean 33 times a minute around the turntable. Yes, it's time for Queensrÿche fans to be subjected to the mind-numbing agony of a RoxWord in an attempt to win 5 Metal Hammer t-shirts (wow!!!!). So fill in the RoxWord, add your name and address (and if you're feeling optimistic, your t-shirt size) and send to
RoxWord, Metal Hammer,
3rd Floor, 59 Queens Gardens,
London, W2 3HF,
to arrive by December 23, 1989.

CLUES

ACROSS:

1 "I look around my ——— is filled with candles" - 12 across (4)
5 Before Get Close To You (5)
6 "Now see the ——— —— the working man" Warning (5,2)
9 "——— —— places future and past" Warning (4,2)
10 See 15 down (3)
12 Change of world begings in wooden chair (3,7)
13 "Blood——— your flag waves high!,- 17 down (3)
15 "The ——— —— all of us" - Speak (4,2)
16 "Oh, can't you see the lies in front of you?" - No Sanctuary (5,2)
19 "We plea for the ——— for a second chance" - En Force
21 "——— swift across the plain" - Deliverance

DOWN:

1 "The ——— control the government" - Speak
2 Illegal mental operation
3 "You must die to be born again" - Deliverance
4 "—— world government has outlawed war" -NM156 (3)
5 Voices (5)
7 "Seeing light at the End of Sight ——— me" - Roads To Madness (7)
8 Sound system (1,1)
9 "Born into darkness in ——— sight" - 17 down (7)
11 Eyes of unfamiliar (1,8)
14 "For a price I would —— about anything" - Revolution Calling
15 (and 10 across) "——— scream from my ——" The Needle Lies (5,3)
17 Child of what?
18 "Let's —— the power balance" - Speak
20 "—chance for contact" - I Don't Believe In Love (2)

11th DECEMBER '89

METAL HAMMER UK READERS CHARTS SINGLES

1. **SKID ROW** Youth Gone Wild
2. **QUIREBOYS** Seven O'Clock
3. **THE CULT** Sun King
4. **AEROSMITH** Janie's Got A Gun
5. **MÖTLEY CRÜE** Dr. Feelgood
6. **FISH** State Of Mind
7. **SKID ROW** 18 & Life
8. **FM** Someday (You'll Come Running)
9. **LITTLE ANGELS** Do You Wanna Riot
10. **ALICE COOPER** Bed Of Nails
11. **DOGS D'AMOUR** Trail Of Tears
12. **THE ALMIGHTY** Destroyed
13. **GUN** Inside Out
14. **ROXX GANG** Scratch My Back
15. **AEROSMITH** Love In An Elevator
16. **A.S.a.P.** Silver & Gold
17. **WOLFSBANE** Shakin'
18. **GUNS N'ROSES** Nighttrain
19. **BONFIRE** Hard On Me
20. **WHITE LION** Radar Love

METAL HAMMER UK READERS CHARTS ALBUMS

1. **WHITESNAKE** Slip Of The Tongue
2. **MOTLEY CRUE** Dr. Feelgood
3. **KISS** Hot In The Shade
4. **AEROSMITH** Pump
5. **ALICE COOPER** Trash
6. **MOTLEY CRUE** Dr. Feelgood
7. **LITTLE ANGELS** Don't Prey For Me
8. **RUSH** Presto
9. **FM** Tough It Out
10. **SKID ROW** Skid Row
11. **DOGS D'AMOUR** Errol Flynn
12. **MIKE MONROE** Not Fakin' It
13. **ACE FREHLEY** Trouble Walkin'
14. **NUCLEAR ASSAULT** Handle With Care
15. **CLAYTOWN TROUPE** Through The Hell
16. **THUNDERHEAD** Behind The Eight Ball
17. **THE ALMIGHTY** Blood, Fire & Love
18. **THE CULT** Sonic Temple
19. **OVER KILL** The Years Of Decay
20. **MARILLION** Season's End

To contribute to the METAL HAMMER Reader's Charts:

Just fill in the coupon below with your favourite Top Ten singles/albums and send it to:

METAL HAMMER (charts)
59 Queens Gardens, London W2

Name .....

Adress .....

.....

.....

SINGLES

1 .....

2 .....

3 .....

4 .....

5 .....

6 .....

7 .....

8 .....

9 .....

10 .....

WIN £1000 WASHBURN GUITAR

WIN 100 WATT MARSHALL STACK

Onslaught*

SLAMMER

TREASON

AT THE

ASTORIA

THURS 14th DEC

at 7.30 pm: TICKETS £6

SPECIAL GUEST: LISA DOMINIQUE

TOUR DATES

8th Sunderland Kasbah
9th Banbury Football Club.
10th Edinburgh Venue
11th Glasgow Rooftops
12th Aberdeen Ritzy
13th Leeds Astoria
14th London Astoria
15th Barnsley Toby Jug
16th Middlesbrough Town Hall
21st Cambridge Cadet Hall.

Other dates to be added.

ALL THE PROCEEDS TO THE...

*Only at the Astoria

WIN A BASS GUITAR

WIN A SONOR DRUMKIT

HARD'N'HEAVY 'Volume 3' (PMI)

It has to be said, this is an exciting concept. The mixture of racy jokes, sexy humour, candid interviews and live concert footage makes for a highly entertaining video magazine. If you can't put it down, you certainly won't turn it off!

students of the Sixties who helped create British rock are still with us, kicking over the traces, but their descendents are nowhere to be seen as far as UK metal bashing is concerned. Hence the great dearth of 'winners' in a fiercely competitive scene where the stakes are immense and the music *(don't let it fool you)* is highly demanding.

To outsiders the stars of metal featured in this latest volume might seem a loud mouthed, ignorant bunch of American meatheads. Who can deny that the sight of Billy Milano ordering one of his musicians to pull down his pants to reveal a tattoo which bans all 'fat chicks' is a trifle daunting. But when Billy explains that the idea is "If a fat chick gets him drunk and pulls down his pants she sees the tattoo and... runs away!" you have to laugh. In fact I laughed a lot at the humour which makes the lifestyles, attitudes and manners of this rowdy bunch of reprobates acceptable.

These interviews with Kiss, Cinderella, Axl Rose, Alice Cooper, Queensryche and more show just how and why American rock is in the ascendency and has had total command for the last ten years. The guys who make up the bands show complete self-possession, and a frightening drive, that makes the average Thatcher yuppie seem like a shrinking aesthete. They are also, for the most part, despite the bluff and bawdy exteriors, college educated kids. Unfortunately their counterparts in England have, it seems, turned their backs on making music. The art

And so we find that 'midst the coarse profanities of the Hard'n'Heavy image of Metal, those intelligent and witty dudes, Chris DeGarmo and Geoff Tate of Queensryche. They had me chuckling heartily *(not a pretty sound)*, as they discussed the inspirational possibilities of the vegetables they spotted in a Soho street market on their last visit to London.

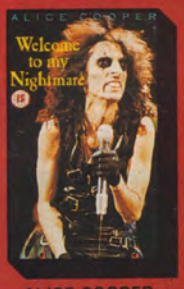
I laughed too at Alice Cooper going through a bag of memorabilia and doing a fake TV commercial for 'stage blood'. What a nice guy! And see how YOUNG Mordred are, and what a great band Kings X are live. And come for a visit to Megaforce's office and meet the famous Johnny Z - in the loo! All these characters seem completely natural on camera with the kind of humour that wouldn't be out of place in a TV comedy series, like a heavy version of the Jackie Gleason show, or Mork and Mindy for Metal heads.

Great music, vulgarity, dodgy cartoons, what more could you want! It certainly makes all those regular TV music show seem dull, dull, dull!

CHRIS WELCH

HOT LICKS AND HEAVY FLICKS

BREAKIN' METAL
(Hanoi Rocks, Lizzy, Sabbath et alia)



ALICE COOPER
Welcome To My Nightmare

THIN LIZZY
Live & Dangerous

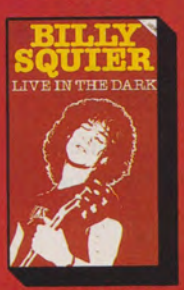
ALICE COOPER
The Nightmare Returns

TEN YEARS AFTER
Goin' Home

APRIL WINE
Live In London

TWISTED SISTER
Come Out & Play

BLACK SABBATH
Never Say Die
(featuring
OZZY OSBOURNE)



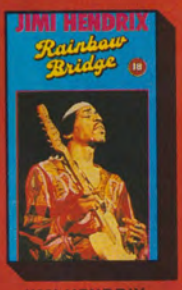
BILLY SQUIER
Live In The Dark

WRATHCHILD
War Machine

LEE AARON
Danger Zone

ROCK
ON VIDEO!

TRIUMPH
At The US Festival



JIMI HENDRIX
Rainbow Bridge

TRIUMPH
A Night Of Triumph

VANDENBURG
Live In Japan

AEROSMITH
Video Scrapbook

STRYPER
Live In Japan

KISS
Phantom Of
The Park

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ON TOUR

11 Bristol Bierkeller
13 London Marquee
14 Buckley Tivoli

MOTÖRHEAD/THUNDERHEAD
DECEMBER
12 Worthing Assembly Hall
13 Rock City Nottingham
14 Newcastle City Hall
15 Manchester International II
17 Birmingham Hummingbird
18 Folkestone Leas Cliff Hall
19 Hammersmith Odeon
20 Hammersmith Odeon

BONFIRE (With Vamp)
DECEMBER
15 London Astoria
17 Newcastle Riverside Club
18 Nottingham Rock City
19 Birmingham Irish Centre
20 Manchester International 1

MEANSTREAK
DECEMBER
12 Darlington Ducks Orders
14 Bradford Palace
(supporting Excalibur)
JANUARY 90
26 Workington Carnegie

ALICE COOPER

MARSHALL LAW
DECEMBER
11 Southend Cliffs Pavillion
13 Milton Keynes Wroughton Centre
14 Leicester Centre 5
15 Bradford Rock Palace
16 Brikenhead Stairways
17 Corby Earlstree
20 Bedford Angel
21 Mansfield Rock Shop
22 Sunderland Kasbah
28 Hastings Crypt
30 Nutley Shelley Arms
JANUARY
11 Hull Sherlock Holmes
12 Banbury FC
17 Southampton Joiners
18 Salisbury Arts Centre
19 Hereford The Park
20 London Marquee
21 Bretby Country Club
25 Birmingham Edwards No8

ONSLAUGHT
JANUARY
11 Glasgow Rooftops
12 Aberdeen Ritzy
13 Leeds Astoria
14 London Astoria
15 Barnsley Toby Jug
16 Middlesborough Town Hall
21 Cambridge Cadet Hall

MARILLION
DECEMBER
13 Liverpool Royal Court
14 Manchester Apollo
15 Wolverhampton Civic
17 Birmingham
Aston Villa Leisure Centre
18 London Hammersmith Odeon

THE STRANGLERS
FEBRUARY 1990
19 Colston Hall, Bristol
20 Poole Arts Centre
21 Torbay Leisure Centre
22 Newport Centre
23 Leicester De Montfort Hall
24 Brixton Academy
25 Brixton Academy
26 Crawley Leisure Centre
27 Nottingham Royal Concert Hall
28 Newcastle City Hall
MARCH
1 Wolverhampton Civic Hall
2 Bradford St. Georges Hall
4 Aberdeen Capitol
5 Edinburgh Playhouse
7 Preston Guildhall

LAWNMOWER DETH
DECEMBER
13 Bristol Bierkeller

ICE AGE
DECEMBER
14 Banbury United F.C

HAWKWIND
DECEMBER
12 Manchester Apollo
13 Edinburgh Usher Hall
15 Cambridge Corn Exchange
16 Wolverhampton Civic Hall
17 Croydon Fairfield Hall
18 Exeter Plaza

SONS OF VALENTINO
JANUARY 90
3 Croydon Cartoon

THUNDER
DECEMBER
DECEMBER
14 Birmingham NEC

BON JOVI
DECEMBER
27 Birmingham NEC
28 Birmingham NEC
JANUARY 90
2 Wembley Arena
3 Wembley Arena
4 Wembley Arena
6 Belfast Kings Hall
7 Dublin The Point

XENTRIX
DECEMBER
12 Nottingham Attention Club
20 Leeds Duchess Of York
22 Sunderland Kasbah

ATOM GODS
DECEMBER
22 London Marquee (with Acid Reign)

MEGA CITY FOUR
DECEMBER
11 Worthing Thursdays
12 Morecombe Gardens
13 Doncaster Toby Jug
14 Canock Bowling Green
16 Bromley Warehouse
20 Bristol Bierkeller
22 Cambridge Sea Cadet Hall
23 Chester Leisure Centre

DEADLINE
DECEMBER
11 Nottingham Newcastle Arms
15 Merthyr Tydfall Great Escape

EMERALD
DECEMBER
14 Newry Cupids Nite Club
15 Dudrum Bay Inn
16 Portstewart Spuds
20 Omagh Sally O'Briens
21 Lisburn Old Castle
22 Cookstown Clubland
23 Belfast Rosetta

PHIL McINTYRE BY ARRANGEMENT WITH ITB PRESENTS
BONFIRE
THE ASTORIA, LONDON
FRIDAY 15th DECEMBER
THE ROCK CITY, NOTTINGHAM
MONDAY 18th DECEMBER
THE RIVERSIDE, NEWCASTLE
SUNDAY 17th DECEMBER
PLUS SUPPORT
VAMP
THE IRISH CENTRE, BIRMINGHAM
TUESDAY 19th DECEMBER
THE INTERNATIONAL 2, MANCHESTER
WEDNESDAY 20th DECEMBER
OUT NOW · ALBUM 'POINT BLANK' · ON RCA RECORDS

DIO
THE ONLY WAY IS UP

JOE ELLIOTT
DEF TO THE WORLD

MICHAEL SCHENKER
TEN YEARS OF HARD WORK

EUROPEAN HM
NWOBHM GOES TO HOLLYWOOD!

PLUS

THE FESTIVALS
THE BIG EVENTS OF 80 - 82
AND FAVE STAR SHOTS OF THE YEAR.

THE METAL DECADE

'80-'89

INTRO

THE EIGHTIES THAT WAS THE METAL DECADE THAT WAS!

The Roaring Eighties!

That was the optimistic name they pinned on the decade at the death knell of the Seventies. **Whatever they say in the future about the last ten years, they sure seem to have gone in a flash! Mention the Eighties to people in the closing weeks of the decade, and they seem hardly to grasp the fact a new era is dawning, as the battlescarred, eventful old one draws to a close. The Eighties have been a time of great change and cataclysmic events. Wars, disasters, social and technological revolutions have thundered by, accompanied, appropriately by a roar of Hard Rock and Heavy Metal.**

This was the art form dismissed as defunct by music business experts at the start of the decade. Instead there was a period of massive growth, change and innovation, resulting in live guitar music re-asserting its dominance in the teeth of 'Indie Pop', Rap, and Kylie Minogue!

While the world reeled from such events as Chernobyl, Zeebrugge, The Great Hurricane and Armenia, a corresponding chorus of doom and violence arose from the rise of Thrash and Speed Metal. As AIDS ravaged the population, so Hard Core decimated our ears...sorry chaps, getting a bit carried away here. What we mean is there was just as much drama in rock as on the world stage. And by 'rock' we mean all that is loud and 'Eavy!

To celebrate the passing of ten titanic years, we now present a massive, in-depth analysis of The Eighties, commencing with this issue. We look back at the news, year by year, the bands who rose and fell and rose again, the stars who were born, and the issues that raged. We examine the albums and the gigs, the fashions and the fads. We'll have a look at the different genres and see how the Masters Of Metal grew in stature until they broke through to the charts and became the mainstay of the concert and club circuits around the world. We look at the rise of International Metal and the extraordinary success of American bands.

From Def Leppard and Iron Maiden to Motley Crue and Metallica, from Anthrax to Skidrow, it's been an action packed time. Exciting, dramatic, sometimes cruel and always unpredictable, the Eighties have been a time of warning voices, and a concentration of feverish activity. Heavy Metal... the true Voice of the Eighties.

Now read on!

CHRIS WELCH

QUOTES OF THE EIGHTIES

Iggy Pop on why he prefers Berlin to the US:
''I've got nothing against the US outside California, which I wish somebody would obliterate quickly. I like strong black bread not this wishy washy shit I encounter here''

Joe Perry on why he left Aerosmith in Oct '79 to form the Joe Perry Project:
''We lived together in the same apartment. There wasn't much else we could do. Aerosmith stopped being exciting for me. Probably the worst part about leaving Aerosmith was breaking up a guitar duo that was one of the best''

Steven Tyler on Joe Perry's departure:
''There are a lot of things Joe's been saying in the press lately that just aren't true. If he keeps it up I'm gonna have to wind up telling the truth about the whole thing and it's not gonna be healthy!''

Joan Jett:
''My father wanted me to play classical guitar or nice folk songs. I took guitar lessons for a month but my teacher wanted me to play songs like 'On top of old smokey'. I quit and went home and played along to my records.''

Brian Johnson on recording in the Bahamas:
''How can you relate to Rock & Roll when it is 102 degrees outside with white beaches and palm trees swaying.''

''We go home safe knowing we've deafened a few - which is all part of growing up and being in Motörhead.'' **Philthy 'Animal' Taylor.**

ALL AVAILABLE FROM VIRGIN VIDEO NOW IN ALL GOOD RECORD AND VIDEO STORES

THE METAL DECADE '80-'89 MONTH BY MONTH

PART 1:

1980-1982 inclusive

Here are some important events, sometimes amusing or of notable importance from ten mad metal years!

JANUARY 1980

* Lee Kerslake booted out of Uriah Heep after umpteen years to be replaced by Chris Slade *(ex-Manfred Mann's Earth Band)*.
* John Mayall's home in LA catches fire destroying much of his porno collection.
* Joe Perry performs debut gig with Joe Perry Project at the Rathskellar at Boston College to a few hundred people. Material consisted of Aerosmith classics like 'Walk This Way' and songs off the Project.
* Jimmy Crespo replaces Joe Perry in Aerosmith. Shortly afterwards Brad Whitford leaves Aerosmith to join forces with former Ted Nugent guitarist Derek St.Holmes in 'Whitford/St.Holmes'. He was replaced by Rick Dufay.

FEBRUARY 1980

* AC/DC's lead singer Bon Scott died February 19 in South London from acute alcohol poisoning. Scott, 30, had been out drinking out with a friend, passed out in a car, and was discovered dead the next morning.

MARCH 80

* Snowy White replaces Gary Moore in Thin Lizzy.
* Dee Dee Ramone was falsely reported to have died On March 10. The rumour started on a local radio in NY.
* Iron Maiden supports Judas Priest on extensive tour. Shortly afterwards 'Iron Maiden' enters the charts at No.4

APRIL 1980

* Humble Pie back with same line-up except for Anthony Jones replacing Greg Ridley.

* Black Sabbath release 'Heaven & Hell'. Geezer Butler had left band the previous year to be replaced by ex-Quartz Geoff Nicols. Butler returned in time for the recording of the album.
* Saxon release 'Wheels Of Steel'.

MAY 1980

* Papers report Bon Scott's replacement in AC/DC as being native Aussie Alan Friar. They later reported correct name of former Geordie lead singer Brian Johnson.
* Peter Criss departs from Kiss but 'will continue as a member of the Kiss partnership' according to a Press Release.
* Dave Lee Roth leapt unintentionally into a lower bank of lights at Van Halen's TV appearance on an Italian station. Roth suffered only a broken nose, and joined band for further gigs after cancelling only two shows.
* Session bassist Carl Radle *(formally of Derek & The Dominoes)*, 37, died May 30th of a chronic kidney ailment.
* Def Leppard release 'On Through The Night'. Band makes debut tour of US.

JUNE 1980

* Diamond Head release a Promo album; Black Sabbath - 'Live At Last'
* Malcolm McLaren signs Bow Wow Wow.
* Wendy O' Williams announces her newly found vegetarianism.

JULY 1980

* A public notice in the July 9 Village Voice was emblazoned, 'ATTN KISS & AUCOIN MGMNT'. The only person to replace the Pussycat is the Motorforce. The 'heavy' drummer and lead vocalist then listed a phone number. Nice try, but the spot went to Eric Carr.
* Ex Grateful Dead keyboard player Keith Godchaux died July 22nd of injuries received in a car accident.
* AC/DC release 'Back In Black' and toured shortly afterwards.

AUGUST 1980

* The first Monsters Of Rock Festival at Castle Donington featuring: Touch, Riot, April Wine, Saxon, Judas Priest and Rainbow.
* Golden Earring release 'Prisoner of The Night'.
* Heart release 'Bebe Le Strange' to unanimous disapproval.

SEPTEMBER 1980

* Led Zeppelin's drummer John Bonham, 32, who was found dead on September the 25th in Jimmy Page's house. He choked on his own vomit after a mammoth drinking binge, that was the verdict of the Coroner who investigated the case. Bonham's death, officially listed as 'Accidental' came on the verge of a US tour.

OCTOBER 1980

* Tom Petersson leaves Cheap Trick.
* Black Sabbath/Blue Oyster Cult 'Black & Blue' tour ran into some unpleasant vibes on October 9th. In Milwaukee, 160 people were arrested and the local arena thoroughly trashed by music lovers enraged at the premature end of the Sab's set - which was called on account of bassist Geezer

THE METAL DECADE '80-'89

THESE WERE THE EIGHTIES FOR

JOE ELLIOT

Def Leppard enjoyed fantastic success throughout the Eighties with their albums 'Pyromania' and 'Hysteria' breaking all sales records. They were the Sheffield metal fans who became international stars and are still one of Britain's proudest rock exports. But what does singer Joe Elliott think of the decade in which his band grew and grew?

Says Joe: *"I don't judge things on numbers. Somebody just asked me what I expect from the Nineties. I said 'Nothing much!' There's not going to be a big difference between now and December next year, or the year after, right? But there will be a big difference between now and maybe 1993. I dunno. If I could predict what was going to happen in the future I'd be a...er, I'd have more money than Howard Hughes. I would just say I think things are going to keep going the way they are and progressing. There will be some kind of fashion turn where bands like us go out of fashion, then come back in again. Things always chop and change. Maybe flares will come back in again, I dunno. When I look back on the Eighties I think musically it was a good ten years. But not particularly for England. For us it was, and Iron Maiden. But other than us and Maiden absolute zilch came out of England in terms of rock'n'roll, as far as I'm concerned, that was significant enough to break through anywhere. I'm not saying bands like Shy... and er... FM... aren't good. But they weren't good enough to become Big League. Dare have come close and maybe they still will break through. But there is something MISSING somewhere. There's no Who or Stones or Kinks coming through anymore.*

Really, when you look at it, America has taken over. You've got yer Bon Jovis, yer Poisons, bands like Motley Crue. They have all been accepted in Britain. That's great but I just wish there were a few more English bands kicking bands like us up the ass! We are quite prepared to carry the flag as long as we have to,"

Did Joe have any explanation for this mysterious state of affairs?

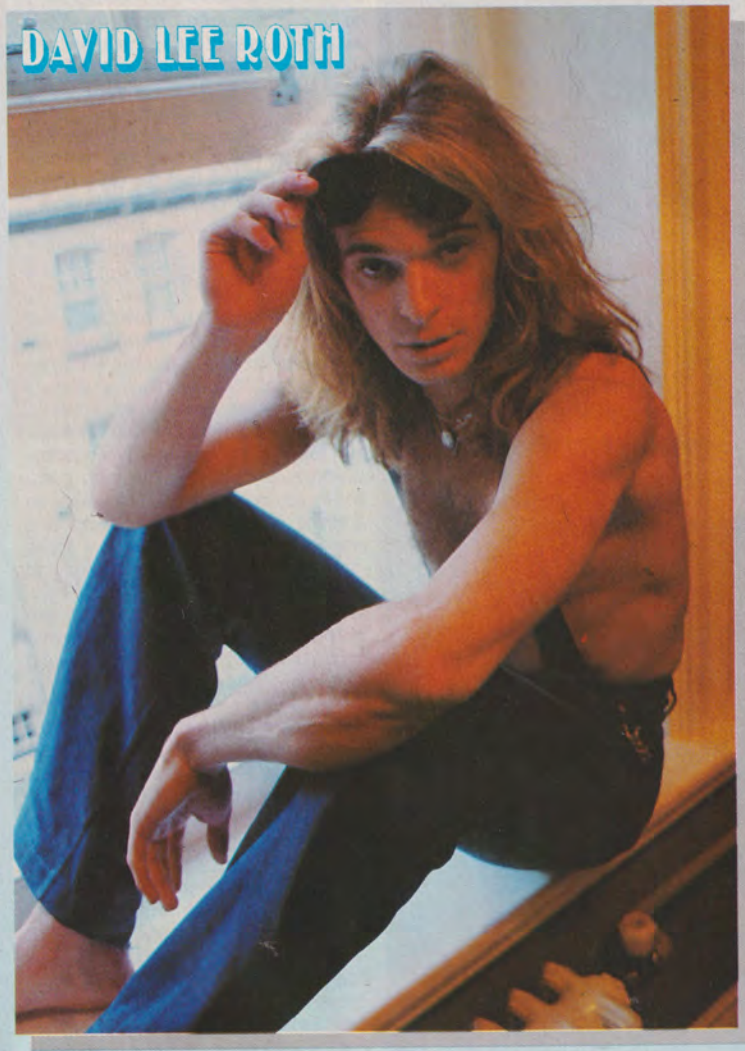
"I don't know what it is. Maybe there is a lack of get up and go? Maybe there is just a downright lack of talent. Or it could possibly be due to lack of management, I don't know. But look, it's as simple as this. You put a cassette, if it's good enough, in an envelope and post it to an American management company. If you're good they're ring you up the next day. The thing is, the managements want bands. When we started, our EP that we made, somehow ended up in New York. Cliff heard it, he rang Mensch and said 'I want that band.' So if there is something there, it'll get picked up. If there's nothing there, nobody will pick up on it. It's such a shame because there's got to be people out there. By the law of averages it must be so. And there is no lack of interest or audience for rock. We sold a quarter of a million albums, and Bon Jovi probably sold that many. Look what happens when Iron Maiden go on tour, and the crowds they can pull at Castle Donington every year. Heavy Metal fans make very loyal audiences and they are fanatical, which is great. What they desperately need is a British band who can give the same dedication back. I think there are a few coming up now. Gun are potentially enormous and they are so YOUNG. They make us look like pensioners - and would have done even when we started out! I have seen a photograph of them and they look 15 years old. They have a lot of potential because their album is really good, and its way better than our first album. So anything is possible. But one Dare and one Gun doesn't an English rock scene make! Not when you look at America and there are bands like Warrant selling a million albums and Winger selling two million. It's amazing when you think of a band like Warrant that we've hardly heard over here, selling a million. In the old days if you could sell a million you'd be headlining at arenas. Now you can sell a million and still not be headlining at club dates. I suppose it's because America is such a massive country...maybe it was just a fluke that in the Sixties so much brilliance came out of Britain and again in the Seventies with Led Zeppelin and Deep Purple, Uriah Heep, and Wishbone Ash. And then in the Eighties...I sound like Colin off Bad News, don't I? But it's a fact. All of a sudden - the scene just dried up."

Joe is pretty proud of his band's output during the Eighties but admits..."*we still only made four records! I can remember back in 1978 when we first got together,a conversation about how funny it was that everybody always put out four studio albums and a double live album. So we thought, if we ever got a record deal, we wouldn't do that. We have stuck to it. We have put video out instead. The one thing the Eighties will be remembered for is the advent of video. In essence you've got a live album you can watch, which was never contemplated ten years ago. So there have been a lot of good things about the Eighties and for us it was fantastic. But you talk about the English rock scene in general - well pop music was still there and then rock music came back a lot stronger and they have to play some of it on Radio One now. If Poison gets to number two anything is possible. I see Alice Cooper records in the Top Five in England I don't care if its a pile of crap, I'll root for it. As it happens I think its a great song, but you know what I mean. It's just good to see any kind of rock record getting into the charts. It's funny to think there are people buying Alice Cooper records now who weren't born when his 'Elected' was a hit 18 years ago. It's sixteen years since he had a song in the chart.*

There's been a helluva lot of good bands come out of the Eighties, but there's only been two worth talking about from Britain. There's bound to be some kid will shout 'What about Dare!'. Well they came out this year and they've got the Nineties to look forward to. Dare and Gun will be the bands for the Nineties. But it's a shame about bands like Saxon who just didn't have any longevity. They put records out too often. If you put an album out every nine months you are gonna lose your audience!"

Pic.: Ebet Roberts

JOE ELLIOT



Butler taking a beer bottle in the face. Eight policemen and several fans were injured *(along with Butler)* during the melee, which required police from all over the city before it was under control.

NOVEMBER 1980

* Aardschok, the first international Rock/Metal magazine hits the streets.
* Saxon release 'Strong Arm Of The Law'.
* Budgie release 'Power Supply'
* Bill Ward leaves Black Sabbath for personal reasons. He was replaced by Carmine's brother Vinnie Appice.

DECEMBER 1980

* Bobby Rondinelli replaces Cozy Powell in Rainbow.
* Pink Pop Festival featuring UFO.
* Angelwitch release 'Angelwitch'
* Iron Maiden rehearsing in the East end with an old friend of Dave Murray, Adrian Smith who replaced Dennis Stratton.

JANUARY 1981

* Led Zeppelin seemed to imply they would no longer be working together as a unit following the death of drummer John Bonham. A press release read *''We wish it to be known that the loss of our dear friend and the deep respect we have for his supporters, for his family, together with the sense of undivided harmony felt by ourselves and our manager, have led us to decide that we could not continue as we were''*. Atlantic Records later explained the band would not be continuing as a unit, although the possibility of solo projects from Page, Plant and John Paul Jones seemed likely.
* John Entwistle has taken a drastic step into the 80s and shaved off his moustache and beard and cropped his hair and allow it to grow back blond, his natural colour *(as early Who pics reveal)*.
* The Clash's 'London Calling' voted top LP of 1980 by many music magazines.
* Polydor Records release 'Castle Donnington - Monsters Of Rock' LP *(sic)*. More bizarre notes was that Judas Priest who played just before headliners Rainbow were not featured on the LP.
* Golden Earring release 'Long Blond Animal'. A review said *''No sales for these listenable Dutch Boys''*
* Iron Maiden release 'Killers' LP.

FEBRUARY 1981

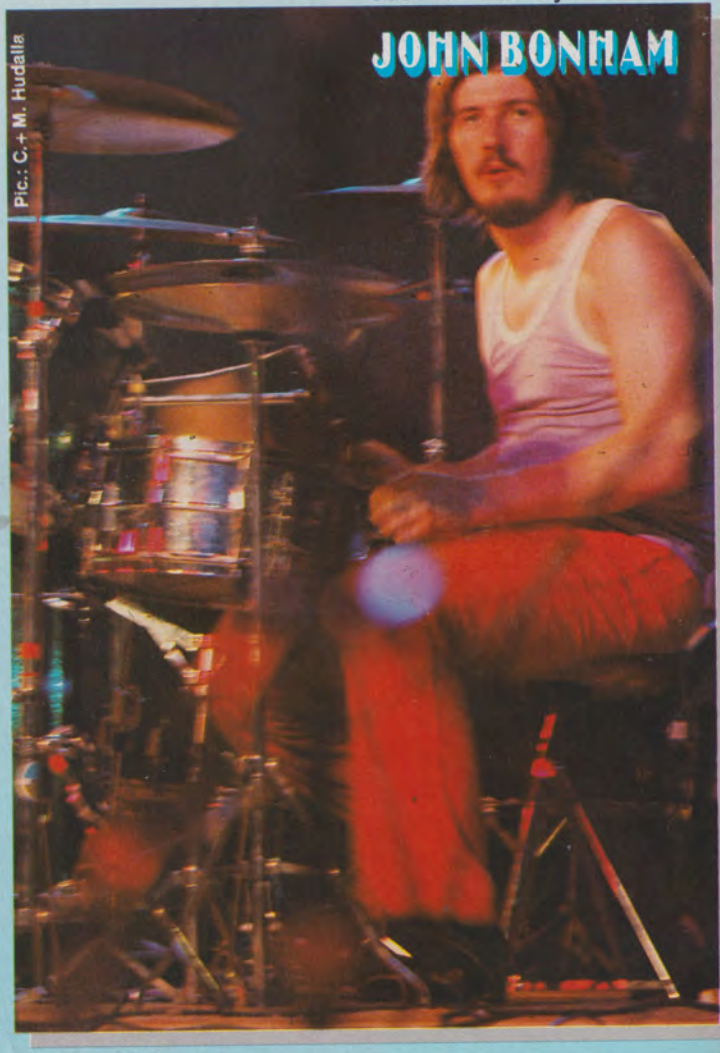
* Rush release 'Moving Pictures'

MARCH 1981

* Gentle Giant disband after nearly a decade together.
* Journey release 'Captured'; Rainbow - 'Difficult To Cure'; Accept - 'Breaker'; More - 'Warhead'; Praying Mantis 'Time Tells No Lies'

APRIL 1981

* 'Contrary to popular opinion only 6 per cent of all rock musicians have ever taken prescribed drugs', it is reported.
* 'Heavy Metal group Van Halen's performance contract forbids the serving of Brown M&M's backstage.'
* 'The late John Bonham holds the world's record for vodka consumption'
* 'S.F.Sorrow' the rock opera *(sic)* written by Phil May of the Pretty Things and recorded by the group back in 1968, is being turned into a ballet that is due to open in London sometime this spring. May's opus was arguably the earliest attempt at the rock opera form, having been written and recorded sometime before the Who's infinitely more successful 'Tommy'.



('Back In Black' clocked 12 million sales worldwide).

* Riot release 'Fire Down Under'; Frank Marino - 'Power Of R&R'; Def Leppard - 'High & Dry' produced by Robert Mutt Lange; Triumph - 'Allied Forces'; Chinatown - 'Play It To Death'; Snow - 5 track EP *(Carlos Cavazo quits band).*

* Mandy Meier exit Krokus to Cobra.; Angelwitch split.

SEPTEMBER 1981

* Raven release 'Rock Until You Drop'.

OCTOBER 1981

* NWOBHM continues to rule the waves with the likes of Rock Goddess, Pallas and Heavy Pettin'

* Black Sabbath release 'Mob Rules' now featuring Vinnie Appice on drums.

NOVEMBER 1981

* Loudness release 'Birthday Eve'; Rush - 'Exit Stage Left'

DECEMBER 1981

* Judas Priest, Def Leppard and Accept tour Europe. Venom release 'Welcome To Hell'

* Original Who co-manager Kit Lambert, 45, died April 7 as a result of falling down stairs at his mothers house in London.

* Maiden Killers tour sees Iron Maiden doing the European rounds, while Whitesnake do the 'Come And Get It' tour.

* Gillan releases 'Future Shock'

MAY 1981

* Producer Mike Chapman *(Blondie, The Knack etc)* stated that ''Nobody wants to play rock & roll anymore''. Chapman went on to say that if Pat Benatar's 'Hit Me With Your Best Shot' was *''the best rock & roll can do these days then it's on a steep decline and I'm getting off...''*

* Motörhead release 'No Sleep Till Hammersmith'; Holocaust - 'Nightcomers'.

* Eric Clapton started a North American tour when he was troubled by stomach and back pains and got through a Madison, Wisconsin date with the help of pain killers.

JUNE 1981

* MSG perform at Pink Pop Festival in Holland.

JULY 1981

* Y&T release 'Earthshaker'; Blackfoot - 'Marauder'; Anvil - 'Hard 'n' Heavy.

* Adrian Vandenberg starts Vandenberg.

* Guitarist Pete Willis exits Def Leppard to be replaced by Phil Collen from Girl.

AUGUST 1981

* Heavy Metal Holocaust at Port Vale featuring Vardis, Riot, Triumph, Ozzy, Frank Marino and Motörhead.

* At Darmstadt a Summernight festival features More, Blackfoot, Iron Maiden, BOC, 38 Special, Kansas and Foreigner.

* Monsters Of Rock at Castle Donington featuring:More *(pelted with vegetables)*, Blackfoot, Slade, Blue Oyster Cult *(their drummer Albert Bouchard disappeared the night before the show)*, Whitesnake and AC/DC

1981 MISCELLANEOUS EVENTS

* AC/DC release 'For Those About To Rock' a multi platinum seller which gave the band their first No1 album in The States. That same year 'Dirty Deeds Done Dirt Cheap' was released five years after it was originally recorded and went immediately to No 3 in the charts.

* April Wine release 'The Nature Of The Beast' and it's their first gold album in the States, containing the first hit single for the band, the ballad 'Just Between You And Me'.

* Pat Benatar gains her first American No1 album with 'Precious Time', she also grabs the Grammy award for best female vocalist and appears in the Debbie Harry movie, Union City.

* Blue Oyster Cult release 'Fire Of Unknown Origin' spawning second top forty hit 'Burning For You'.

* Def Leppard release 'High 'n' Dry' where they were paired with producer Robert 'Mutt' Lange for the first time. Sales for the album pass the two million mark.

* Don Dokken releases 'Breakin' The Chains' as a solo project, later to be re-recorded and released with the band Dokken.

* Hanoi Rocks release their first album, 'Bangkok Shocks, Saigon Shakes' originally available only in Scandinavia.

* Iron Maiden release 'Killers' which sees the beginning of a long standing collaboration with producer Martin Birch. It eventually sells one million copies worldwide.

* Bruce Dickinson replaces Paul Di'Anno in Iron Maiden

JANUARY 1982

* Aardschok Festival in Holland features:Picture, Vandale, Crossfire, and Impact *(Where are they now?)*

* Mötley Crüe release 'Too Fast For Love'; Don Dokken - 'Breakin' The Chains'; MSG - 'One Night At Budokan'; Wratchild - 'Stackheel Strutt'; Scorpions - 'Blackout' *(the one that nearly saw Klaus Meine quit the scene completely)*

* Jörg Fischer quits Accept.

FEBRUARY 1982

* Vandenberg debut London gig.

* Genesis release ABACAB

* Ozzy releases the highly successful 'Diary Of A Madman'; Iron Maiden - 'Number Of The Beast'

MARCH 1982

* Rose Tattoo tour England for the first time.

* Loverboy release 'Get Lucky' and gain their first big single release, 'Working For The Weekend'.

* The Professionals release the first post Pistols album 'I Didn't See It Coming' with only Jones and Cook left from the original band.

APRIL 1982

* Anvil release 'Metal On Metal'; Exciter - 'HM Maniac'; Motorhead - 'Iron Fist'; Raven - 'Wiped Out';

* Snow splits and Kevin DuBrow goes to Quiet Riot.

* Led Zeppelin claim *''You're Sick Of Stairway To Heaven, and so are we!''*

* Rod Stewart and Elvis Costello release separate bibliographies. At last we can find out what they've been doing.

THE METAL DECADE

'80-'89

THESE WERE THE EIGHTIES FOR

RONNIE JAMES DIO

Pic: Tom Farrington

RONNIE JAMES DIO had a great deal of influence on music throughout the last ten years and he is currently deeply buried in the studio with a brand new band, getting ready to welcome the Nineties in an equally suitable manner. The tenth decade of the Twentieth Century was full of ups and downs - he experienced triumphs as well as failures, both of which proved one thing: The history of heavy metal in the Eighties would have appeared in a different light without Ronnie James Dio and the impulses radiated from his musical achievements. A lot of these impulses will be responsible in influencing numerous other musicians for a long time to come.
The question remains how Dio experienced the Eighties himself. Which memories stand out and which don't? Were there any exciting moments and what about the moments he can't remember at all? What does he feel looking back at the decade?

"All in all, the Eighties weren't any different from any other decade they had their high points and their low points, but nothing really amazing or sensational happened. (You're kidding! Ed) Of course I can remember a few exciting moments that happened to me personally, like the founding of the band Dio towards the end of '82 and the release of albums like 'Holy Diver' or 'Last In Line'. And then there were some of the tours we did back then. These were definitely real highlights for Dio in the same way as the last few years have drifted past more modestly. At least musically. We had a few line-up reshuffles within the band but we never found perfect harmony. We seem to have slowly started rediscovering this harmony since Rowan and the other two new guys joined the band.
Things are moving forward and going up again!
One of the great developments during the Eighties must be that so many younger bands were finally given a chance - and they used it! Heavy metal has finally come out of the ghetto and has developed into a musical direction that has to be taken seriously, within which so many different but still compatable styles have developed. In the past, heavy metal was an art form that was generally regarded as stupid, ignorant and primitive. Heavy metal is accepted all over the world now. It has had a long-term influence on other musical directions and is as varied as never before. Whether you call it speed, thrash, gothic, black, pop, progressive or any other kind of metal, it is the most interesting music around and its representatives are the keenest to experiment.
The Eighties were also the decade of the PMRC, and they didn't leave me with very many pleasant memories! Ronnie James Dio was a target for these people for quite a while. 'Devil Worshipper', 'Occultist', 'Child Seducer' were some of the more harmless accusations I had to defend myself against.
The most impressive occurences of the decade must have taken place on a political level. History could be touched and experienced at first hand. The two enemy systems East and West have slowly moved closer to one another and old-fashioned ideologies and thought processes have started to dissolve completely - in fact a complete change is taking place in a world that hadn't changed for years. All this is resulting in understanding and partnership instead of people threatening one another - this proves that the Eighties have been a truly special decade forcing us all to change of ways of thinking. And there's the possiblility of a German reunification, thanks to the collapsing of the Berlin Wall as the symbol for the 'Iron Curtain'. The world is visibly going through galloping changes and moving towards a new global system that will hopefully be more brotherly and humane than anything else we experienced in the past.
The sad and terrible proof that these changes aren't all a gift from God could be witnessed in China, where a very encouraging and hopeful looking developent was suffocated with so much blood-shed.
The wars that nations have been leading against each other up until recently seem to have come to an end and are increasingly being replaced by wars that play a far more important role in upholding mankind and civilization. A massive enemy and a problem for many countries is the problem of drugs, another war we've almost lost is the one we've been fighting against our planet. The whole world and the Western civilization in particular has destroyed the planet without any mercy. The task we have to set ourself now and work at with all our strength, both now and during the decades to come, is to save the earth...
These are only first impressions of mine. The Eighties are still far too close for me to be really able to judge them. From a distance, maybe from the year 2000, it will be easier to look back at the Eighties and judge them accurately and clearly, because the weight and importance of processes and changes that took place during this decade will have altered dramatically again."
Which summs things up nicely.

Edgar Klüsener

MAY 1982

* The Police state that the groups to look out for are Devo and Depeche Mode! *(Which shows the state of rock then!)*
* Nick Lowe releases 'Nick The Knife' to critical applause.
* Jonathan Richman releases the album 'Modern Lovers' that some critics claim is the best rock and roll since Phil Spector1

JUNE 1982

* Y&T perform at Pink Pop festival.
* 'Metal Massacre 1' is released; Loudness - 'Devil Soldier'; Manowar - 'Battle Hymns'; Trance - 'Break Out'
* Heart release 'Private Audition'.

JULY 1982

* Judas Priest release 'Screaming For Vengeance'; Survivor hit out with 'Eye Of The Tiger'. Rocky rules OK.
* Nick Lowe confesses that he likes to prowl the city streets as a bag lady!
* Ten Pole Tudor confirms that punk was *''Just a laugh!''*

AUGUST 1982

* Monsters Of Rock at Castle Donington: Anvil, Uriah Heep, Hawkwind, Saxon, Gillan, Status Quo.
* Vandenberg releases 'Vandenberg'; Blackfoot - the live 'Highway Song'; Y&T - 'Black Tiger'.
* Three days of Reading '82 rocks on with Baron Rojo, Blackfoot, Bow Wow *(later Vow Wow)*, Budgie, Cheetah, Chinatown, Diamond Head, Grand Prix, Iron Maiden, Gary Moore, Praying Mantis, Overkill, Rock Goddess, MSG, S.O.S, Spider, Stampede, Terraplane, Bernie Torme, Twisted Sister and Y&T.

SEPTEMBER 1982

* Accept release 'Restless and Wild'; Aerosmith - 'Rock In A Hard Place'; Gary Moore - 'Corridors Of Power'; Twisted Sister - 'Under The Blade.

OCTOBER 1982

* Judas Priest release 'Screaming For Vengeance' and break the States for the first time.
* Kiss release 'Creatures Of The Night'.
* Magnum release 'Chase The Dragon'.

NOVEMBER 1982

* Venom - 'Black Metal'.
* Billy Idol releases second massive Stateside hit 'Hot In The City Tonight'.
* Sparks release 'Angst In My Pants' which is their eleventh album.

DECEMBER 1982

* Black Sabbath release 'Live Evil' double album. Ronnie James Dio quits band taking Vinnie Appice with him to form Dio. Bill Ward returned to band. Later Ian Gillan joins band.
* Metallica support Krokus in the States.
* Aerosmith release their much awaited and critically acclaimed ninth album, 'Rock In A Hard Place'.
* April Wine release the very disappointing 'Power Play'.

THE METAL DECADE

'80-'89

THESE WERE THE EIGHTIES FOR

MICHAEL SCHENKER

Michael Schenker, the blond haired axe-hero enjoyed an explosive decade during which his solo career took off, hit troughs and peaks and then during the final fours years settled down with Robin McAuley in the McAuley Schenker Group.

Michael began his career in the Seventies with his brother Rudy when they formed the Scorpions. Michael tells the story how he taught his brother notes and chords when he was only nine years old.

In June 1973 Michael left the Scorpions to join UFO and recorded the album 'Phenomenon' with them in 1974. He subsequently played on such albums as 'Force It,' 'No Heavy Pettin','Lights Out' and 'Obsession.' In those days he was a heavy drinker and he left the band in 1977 to stay in hospital. At the beginning of the new decade he released his first solo album 'The Michael Schenker Group' in August 1980 which was a top ten hit. He went on the road with a band that featured Cozy Powell on drums, and had Gary Barden on vocals. This line up was called MSG and they released a group LP 'MSG' in September 1981. Not long after came their famed live album recorded at the Budokan in Tokyo. In early 1982 Graham Bonnet who had sung with Rainbow, joined as lead vocalist, and Cozy was replaced by Ted McKenna. Bonnet sang on 'Assault Attack' released in 1982 then left and Barden came back in. By the mid Eighties, Michael abandoned his destructive life style and stopped drinking, after his album 'Built To Destroy' (1983).

Michael's most recent album is 'Save Yourself' containing such excellent songs as 'Bad Boys.' There is plenty of exciting and satisfying lead guitar work from the master. But what does Michael, himself a great fan of British rock, think of the shortage of great lead players in the U.K.?

"The scene here doesn't have the vibrancy it once had. It could be because the English people changed too often in their tastes. I don't think there is the audience here anymore to support that type of music like there is in the States. Also I think all these guitar schools in America have taken over. I'm only guessing but it seems to have produced an effect. I'm not sure if there are enough people left in the U.K. who are SERIOUS about this music, because we have to have support. So many people are just saying: 'Whatever is a hit now, I'll do.' I can imagine they are more interested in pop music. In the old days everyone was picking up from the English people, from English guitarists and drummers, and anything happening over here. That doesn't happen too much right now."

Could Michael Schenker take up teaching and help the new generation?

"I would do it if I had nothing else to do. I have been thinking about it actually. If I have six months off I might. The trouble is for young players now if you live in England you don't get the support, certainly not from radio. And it is going to be hard for you to play because it costs so much to play gigs. Obviously people have to get support. Nobody is going to be able to afford to play in front of two people in a pub in North London."

Did Michael think the Eighties were a good decade for rock music in general?

"Oh yes, a lot of strong acts came out of it, Metallica and Guns n' Roses gave it a kick. But who would have thought Def Leppard would have done so well. I remember seeing them at their first concert at the Odeon Hammersmith in 1981 - who would have thought from that day onwards, they would actually become one of the biggest groups of all. When Gary Barden and I went to Hammersmith, we had to leave! Basically, to be honest, I didn't think much of them, or I wouldn't have left. It is incredible what they did. The decade has gone quickly but it seems that way to those of us who are getting older! I suppose the highlights were David Coverdale making such a massive impact, Bon Jovi went from strength to strength and the Russian rock thing was a major break through. The doors are open. Russia will become another country on a European date sheet! And studios have become so advanced its ridiculous. There are new desks coming in that are obsolete before they've been installed. It's actually a great time for rock'n'roll, and getting stronger and stronger. Rock is still the strongest live market and its pulling in crowds, not just fashion conscious pop."

CHRIS WELCH

Pic.: Photofeatures/A. Di Santo

THE METAL DECADE '80-'89 METAL-SCENE

U.K. Scene

'Ready An' Willing'. That was the proud title of the new Whitesnake album launched in 1980, which set the tone for an expansive, explosive decade. Heavy Metal had been around since the early Seventies. Yet it seemed in the wake of Punk Rock and the emergence of New Romantics *(remember them?)* it was about to be made redundant.

The age of the mad axe guitar player and the screaming lead singer with long hair and tight pants was over, we were told. Rock fans and an army of enthusiasts, backed by teams of dedicated metal writers and photographers thought otherwise! They started magazines, specialist labels, clubs and fought long and hard for the music they loved to find a place within the mighty music business. The ripples spread out across the oceans, setting up a mighty tidal wave that engulfed Europe, America and as far afield as Japan and Australia. If Metal, under the wing of AC/DC, Judas Priest and Led Zeppelin had been big in the Seventies, got even bigger in the new decade.

Britain was undoubtedly at the forefront of the original Big Bang. The bands were all here backed by a structure of labels, producers, studios, and a long and honourable tradition to draw upon. At first, the New Wave Of British Heavy Metal, consisting of such bands as Iron Maiden, Def Leppard, Samson, and Saxon provided a down to earth, working class alternative to the pretensions and pseudo-political posturings of punk.

PUNK

It was at the end of 1979 that the British new wave of metal began to make its presence felt. Pioneering HM DJ Neal Kay launched a crusade at the Bandwagon Soundhouse, held at the Prince of Wales pub in North London. It was here that Iron Maiden played regularly and were hailed as the venue's most popular live act. Eventually a road show went out featuring many of the best bands and was launched at the Music Machine in Camden Town. On the bill was Iron Maiden, Angel Witch and Samson. Their success and the publicity generated encouraged many more bands, sick of the dying punk scene to join the Heavy Metal band wagon. The new metal bands had loads of energy, and a grass roots following but unlike the punk bands they had some decent songs, good players and exciting stage acts. The fashion style was simple - black leather jackets and lots of denim, belts and studs. Over the decade this would gradually be superseded by the LA look, as far as the bands were concerned, while the headbangers, armed with their cardboard guitars, looked for the most part much as the AC/DC fans of the Seventies had looked, with loads of patches and plenty of grease!

Heavy Metal quickly absorbed a whole bunch of bands, some of whom were really basic rock outfits, but who all found a home under the metal banner. Among the bands who made some waves during this early period were Alaska, Bernie Marsden's band, Grim Reaper, a black metal band from Worcester, Girlschool, Dumpy's Rusty Nuts, Fastway, formed by ex-Motorhead guitarist Fast Eddie Clark in 1982, Baby Tuckoo, Diamond Head *(featuring singer Sean Harris, who influenced Metallica)*, Demon, who started out in 1980 and came to fame with their LP'The Unexpected Guest', Jaguar, a Bristol based outfit who hit with 'War Games' *(1983)*, and Liverpool band Rage who recorded such LPs as 'Out Of Control', *(1981)*, 'Nice 'n'Dirty' *(1982)*, and 'Run For The Night' *(1983)*.

Other notable bands who helped the U.K. scene develop included an off shoot of progressive rock bands, Pallas, Twelfth Night and of course the super successful Marillion, featuring Fish. On the heavier side, Samson, featuring guitarist Paul Samson showed a lot of promise and of course their first singer was Bruce Dickinson, who was later lured away to join Iron Maiden when he replaced Paul Di'Anno in '82. Tygers Of Pan Tang took a while to develop into a really effective metal band although they had a lot of hype at the beginning and rather flopped at the crucial Reading Festival. John Sykes was their lead guitarist from 1980. Many more bands began to spring up all over the country, including Heavy Pettin', Mama's Boys, Venom from Newcastle featuring Mantas *(guitar)*, Cronos *(bass, vocals)*, and Abbadon *(drums)*, while touring the club scene during the early eighties were She, Spider, Magnum, Rock Goddess, and Tank.

Pics.: Idols/Denis O'Regan

The main difference between new wave punk and new wave metal was that the former despised the older stars of rock while the latter regarded them as heroes and a source of inspiration. Curiously enough many of the rock giants of the Seventies had been so hurt by criticism, and felt they had become so out of date that for a while they were suspicious of the whole Heavy Metal movement.

PAINS

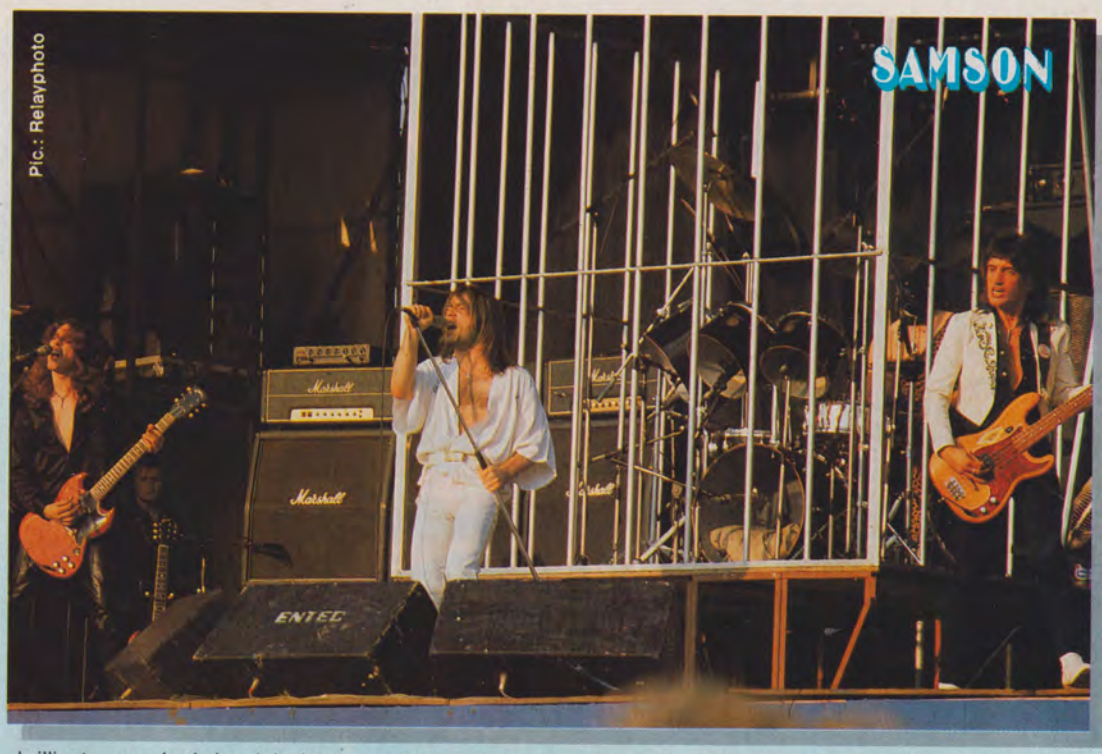
They'd take pains to deny they were at all H.M. and tried to re-fashion their careers with a new look, image and sound. They eschewed guitars and switched to drum machines and keyboards, all the paraphernalia of the new age of video and even new hair dos! A prime candidate for this treatment was Robert Plant. Commendably he didn't at first want to try and re-live the glories of Led Zeppelin who had ground to a halt in 1980 with the death of John Bonham in 1980. With albums like 'Principle Of Moments' and 'Shaken'n'Stirred' he seemed to be branching out into obscurity rock, just when everyone was screaming for excitement and glamour! As a result Robert got left behind and all those who had been influenced by him, all the way from Coverdale to Kingdom Come, surged ahead, much to his chagrin. By the time Led Zeppelin did get around to half hearted reunions, *(at Live Aid and at the excruciatingly embarrassing Atlantic Records party)* it was too late, their power had faded. Jimmy Page however fought to create his own solo scene after a long lay off, first with The Firm and then his own band featuring Jason Bonham on drums, who now has his own successful outfit.

As it became clear metal and hard rock was not going to die under the onslaught of Indie Pop, so other bands from an earlier age decided to have a crack at a come back and one of the most successful was the return match by Deep Purple. They came back with the LP 'Perfect Strangers' in 1984 and played at Knebworth in 1985. In 1987 they played a world tour and released 'House Of Blue Light'. Just this year singer Ian Gillan quit but the band led by Ritchie Blackmore say they will carry on with a new American singer.

Other bands who hung in there, like Birmingham's Magnum enjoyed the most heartwarming success with hit singles and tours. Uriah Heep just kept on going and ended up being hugely successful after twenty years of epic struggle. Ozzy went from strength to strength, despite endless disasters and upsets, which included the tragic death of his guitar player Randy Rhoads in a 'plane crash in the States. Newcomers Marillion, originally following in the footsteps of Genesis won a fanatical following for imaginative works like 'Script For A Jester's Tear *(1983)*, 'Fugazi' *(1984)* and 'Misplaced Childhood' *(1985)*.

DOOM

Although superficially the U.K. scene looked pretty lively, in retrospect you can see the writing was on the wall. There were quite a few moderately successful local bands, but none of them were really brilliant, none had the right ingredients to crack America. Only two of the 'new' bands were achieve that - Def Leppard and Iron Maiden, which they did by dint of hard touring, making albums with care and expertise and taking on board the best in management advice. Even in the early Eighties there were signs that HM fans were so broad in their outlook they could take on 'foreign' bands who would never have got a look in during the Seventies, when the U.K. ruled. As long as a band appeared to deliver the HM goods it didn't matter in the long run if they came from Canada or Europe. Krokus, a Swiss band did quite well in the Britain, and Canadian bands were known to be class rockers, like Rush, Helix and Triumph. Among the more solid U.K. bands, most had been around for years, like Mötörhead, Status Quo, Thin Lizzy AC/DC, Black Sabbath and Judas Priest. They would keep their status and following, but it wasn't always easy, even for them, as Lemmy and the late Phil Lynott could always ruefully point out. Something was missing, and that was a commitment from U.K. radio and record companies. The big organisations rather regarded Metal as a passe joke, and the music was too fast, loud and aggressive to be considered good day time air play material. It was perhaps understandable, but the neglect and decided lack of real new talent would leave a dangerous gaping hole, that was suddenly plugged with devastating results in the mid-Eighties. Slowly in the colourful HM press, the struggling U.K. bands began to get edged out. You could only write about Samson and Angelwitch so many times after all, Attempts to boost the likes of Shy and Chrome Molly met with muted response. What suddenly seemed more attractive was the flood of technically proficient, supremely confident bands from America. It was hard for the Tygers Of Pan Tang or Witchfinder General to compete with Kiss, Motley Crue, Van Halen, David Lee Roth, and then Jon Bon Jovi. The great new singers, the really innovating and exciting guitar players, the new breed of powerhouse drummers all came from the States. They had the fashions, the mouth and the flash to give HM a huge shot in the arm.



ATTACK

And to aggravate the situation, there was a two pronged attack on the U.K. rock scene. Not only the US bands more exciting, European bands had moved on from the days of Krokus. The Scorpions from West Germany were no established as a major, world class band, hotly pursued by Helloween, and a terrifying new development, the Thrash scene, at which German bands excelled. As Saxon and Samson faded from view in their place came Kreator and Tankard. We could still fly the flag with Ozzy Osbourne who developed a stage act that went down a storm in America, Whitesnake and Def Leppard who

went from strength to strength with their block busting albums like the incredibly successful 'Pyromania'. But the years of neglect had taken their toll. Come 1988, and there were no new bands to really fend off the emergence of Megadeth, Metallica, Anthrax, Slayer, Overkill, and the whole Thrash and Hard-Core explosion.

Metal Hammer has championed the British scene as it stands today, with such bands as Onslaught, FM, Dare Little Angels, Wolfsbane, Tigertailz, Trixx, Lixx, Thunder, Balaam & The Angel, The Quireboys and The Grip. The UK is probably more lively with a richer variety of bands than it has seen in six years or more. But few of them are what you'd call truly metal or even hard rock. and sadly, most HM fans would rather flock to see such giants as Motley Crue, Aerosmith, AC/DC and newcomers like Skid Row. The latter band has all the characteristics a headliner needs - skill, confidence, flash, and a rapport with audiences. Youth gone wild!

There are endless reasons for the decline of the UK metal scene. Lack of capital investment, encouragement and the right kind of people going into the business. It sounds like the story of British motor-bikes and many other industries we could think of! Make no mistake. Bands don't happen by accident and being British is no longer a passport to international rock success. With competition from Norway, where a band like Stage Dolls, can just clean up in the States, and Sweden *(with Europe)*, there is no room for complacency. Another explanation is that there just isn't the interest in playing among British kids anymore. Youth gone bored! *(Tell us if we're wrong)*. There is no short of music FANS. They'll flock to concerts and festivals, buy the records, tapes and CDs and magazines too, but there are not so many interested in the hard work of sitting down and mastering guitars, bass, drums and keyboards. Once the guitar was a passport to freedom and expression. Every kid wanted to own one. But now the guitar has competition from TV, videos, computer games, and even skateboards. Where once every class at school at a brace of guitar players and groups, now its a rarity. The much vaunted 'kick up the ass' that everyone says punk gave the British rock business, could actually have been it's death knell, with the results only just coming through like a delayed action time bomb or a dose of radiation poisoning.

SCREAMING

You can't imagine fans screaming with excitement over Spotted Cruet from Wolverhampton, on the occasion of their tenth anniversary gig at the Black Horse, Neasden *(Please*

don't eat Pork Scratchings during the performance. We aim to please, you aim too please).

Nevertheless the UK remains a hot bed of metal activity and fan fever. It's interesting to see the kind of bands who were really BIG during the decade and a good guide is to look at the line up for Donington festivals past. Back in 1980 the line up included Rainbow, Judas Priest, Scorpions, April Wine, Saxon, Riot and Touch. In 1981 the bill was AC/DC, Whitesnake, Blue Oyster Cult, Slade, Blackfoot and More.

1982 saw Status Quo, Gillan, Saxon, Hawkwind, Uriah Heep, and Anvil. In In 1983 the bill was Whitesnake, Meat Loaf, ZZ Top, Twisted Sister, Dio, and Diamond Head.

Come 1984 and the line up saw AC/DC, Van Halen, Ozzy Osbourne, Gary Moore, Y&T, Accept, and Motley Crue. 1985: ZZ Top, Marillion, Bon Jovi, Metallica, Ratt and Magnum. 1986 saw Ozzy Osbourne, Scorpions, Def Leppard, Motorhead, Bad News and Warlock. In 1987 the bill was Bon Jovi, Dio, Metallica, Anthrax, WASP and Cinderella *(the latter with not a British act on the bill)*. 1988 saw Iron Maiden, along with Helloween, Guns n'Roses, Kiss, David Lee Roth, and Megadeth.

Sadly this was the year when two fans died in the crush at the front of the stage and after much debate and discussion about future safety, there was no time to organise a Donington in 1988. However the subsequent Milton Keynes festival with Bon Jovi, Europe, Skid Row and Vixen was a much more enjoyable affair, with less pressure and more good music.

Despite the increasing dominance of US and European bands, Britain could remain proud of the success of Iron Maiden, who from their humble beginnings in the East End went on to conquer America with such albums as 'Killers,', 'The Number Of The Beast,' 'Piece Of Mind,' 'Powerslave,' and 'Seventh Son Of A Seventh Son'. They had many hit singles too like 'Run To The Hills,' 'Aces High,' and 'Wasted Years.'

During the decade Maiden too underwent a few changes with Adrian Smith coming in in 1980, Clive Burr being replaced on drums by Nicko McBrain and Bruce Dickinson taking over from Di'anno in 1981. By the end of the decade the band had been on the road for so long they decided to take 1989 as their 'year off' but still managed to stay in the headlines with solo projects like Adrian Smith's ASaP.

During the decade there were many earth shattering events - like the closure of the old Marquee club in Wardour Street, and its relocation in Charing Cross Road. There were the tragic deaths: Bon Scott on February 19th, 1980; Thin Lizzy's Phil Lynott in January 1986, and Metallica's bassist Cliff Burton *(24)* killed in a coach crash in Scandinavia on September 27, 1986. But most of the time there was a great deal of great music, boozin' giggin' posin' and mayhem!

Let's hope as the new decade dawns that Scotland's Gun, Dare, the Quireboys, Dogs D'Amour and Wolfsbane will enjoy even greater success, and that hot new bands will come in take up the baton from old favourites Whitesnake, Gary Moore, AC/DC and Judas Priest. There's a whole wave of bands like The Cult, who have adopted hard rock with surprising success, and fringe bands like Under Neath What. Our thrash bands too should prosper like Sabbat and Acid Reign, while Glam is well catered for by Tigertailz, and Wrathchild *(UK)*. As for Hardcore...well you'd better see James Sherry about that!

So what were your greatest memories of the Eighties? I think mine was seeing Metallica in full blast at the 100 Club in Oxford Street. That was as exciting like seeing The Who live for the first time. Oh and Skid Row at the Odeon Hammersmith. But that's not exactly British is it! Come on chaps, let's blast back in the Nineties!

CHRIS WELCH

THE METAL DECADE

ORIGINS

'Here It Is!

A Condensed History Of Two Of The Major Movements In The Last Ten Years Of Rock and Roll Hardcore and Thrash!'

All rock and roll, from the Brylcreemed, slicked back, red necked American fifties, to the various autistic contortions that are leading it's latest manifestations pell mell into the nineties, has been a question of who did what to whom on either side of the Atlantic. It's always been a case of America shafting her influences at us and us shafting them straight back again. The creation of hardcore and thrash simply forms the latest part of a cycle that started roughly thirty odd years ago. It's fitting really that in '89 I should do a retrospective of two musical forms that in ESSENCE actually began life twenty years ago in the industrial town of Detroit, Michigan, USA, where we encounter MC5 and their debut album 'Kick Out The Jams'. A furious contortion of metal riffs fuelled by an energy and reckless abandon never seen before, MC5 captured a slumbering musical imagination by exhibiting a sheer unbridled lust and a naked rawness in both their MUSIC and ATTITUDE, because extreme rock and roll has always been about the contortions both those elements can constrain themselves in. Within a year of 'Kick Out The Jams' we had the next link in the chain, 'Funhouse', the stunning debut from Iggy And The Stooges, and yet again Detroit, Michigan was the birthplace. The high powered energy exhibited by MC5 has been replaced with a slightly darker, doomier, more violent ambience, the main focal points being relentless tribal drumming and the almost maniacal tirades of aural abuse which Iggy directs at the listener under cover of vocals. The man on stage was a whirling dervish, the early primordial epitome of the self-destruct button that was later to reappear in punk, he usually ended shows dripping blood and various profanities. The next stage in the evolutionary chain came a few hundred miles further west (New York) and a few years later (1973) with the The New York Dolls, who literally pumped out a harsh, drug orientated glam/sleaze, image/life style, over a simple and caustic metal format. Probably more fascinating to look at then listen to, attitude is where The Dolls really counted. Complete anarchic mayhem, they were more likely to throw up at a gig then turn up, and were the first destructively hyped, self-exterminating band, who lasted little longer than one more album and one more year.

SEX PISTOLS

Yet people still talk about them because they took the "Don't give a flying f**k" philosophy one step further and were certainly noticed by a certain Malcolm McLaren. Fuelled by the sterility of a popular market that had disco dominating the airwaves and a sudden dearth of creativity from recognised heavy rock acts such as Zeppelin, Purple and Sabbath, we next journey to the glorious years of 76/77 and punk. Although there were many other bands it was The Pistols who truly took both the attitude and the mental/musical anarchial fury of mid seventies America and smeared it into a more overtly political and intense British mould, manipulated and stage managed by svengali Malcolm McLaren.

In many ways they turned the Dolls image on its head, going from a decadent, epicine glam arrangement to a tattered and torn street derangement. Fiendishly clever, superbly manipulated, The Sex Pistols were anti everything, from your mother to THEIR mothers and violence was almost a prerequisite, from the stage to the dance floor where 'pogoing' was surely an essential link and distant cousin of the mosh and slam dive. The Pistols released one album while a functioning unit and after concluding their first American tour, a major moment in the inspiration for the development of American hardcore, broke up. Their raw musical style inspired many young musicians but even more importantly their attitude, coined from bands such as The Dolls, encouraged people, young people on both sides of the Atlantic, to question the music business, what it stood for and what it was doing to the groups within its scope.

In The States the equivalent 'punk' was far more sedate, tune orientated and radio friendly, with the likes of Blondie, The Ramones, The Knack and Devo. But certain parts of American youth were becoming frustrated. Frustrated that due to the conservative and AOR/FM metal domination of radio and marketing, British punk never had a hope in hell of taking hold in the States, and frustrated by the current luke warm crop of their own commensurate bands. The note of rebellion had been struck and eventually the youth of America formed an altogether more subversive and longer lasting strain of extreme rock and roll. The attitude exemplified by said music was taken kicking and screaming from the deranged antics of the anti-establishment Pistols, but was intelligently modified from a totally self- destructive bias. These guys weren't stupid, they had seen what THAT could do and they wanted a form of music that not only was against corporate rock structure but refused to manipulate and thereby work within that structure. These guys wouldn't milk it they would goddamn disown it! A valid subculture was about to be instigated in America and two years after punk, hardcore was on the way.

HARDCORE

One of the major early scenes was located in Washington DC, with Bad Brains, Minor Threat, DOA and Government Issue. There was also The Fear from San Francisco, New Yorks' Stimulators, and the LA scene, (in many ways almost rivalling Washington) spearheaded by Black Flag and The Dead Kennedy's. Musically speed was of the essence and even more so than in punk, technique was less than minimal. Far more extreme and political, lyrics and music were joined in an emotional tangent that could never have been dreamed of elsewhere. Fast and furious this was rock and roll with a most definite message, attitude had finally taken over from music on a wide scale within a distinct movement that, though deliberately strait laced, incorporated the odd anomaly as in a band like Bad Brains. On their first single, 1980's 'Pay To Cum', it was as if Bob Marley and The Sex Pistols had both climbed into the same trouser leg with fast punk/metal buzzing around dub reggae rhythms! Their major contemporaries were LA residents Black Flag who came out in the very late seventies with a series of punk/metal detonations, overladen with the strangely quixotic negativism reminiscent of The Stooges. Hardcore had dug in on both of America's coasts and it was soon to spread its blanket of fire across the entire country. In England the repercussions were felt through various underground tapes and the fanzine 'Maximum Rock n' Roll'. This combination slowly drew out English contemporaries, post punk animals such as Discharge and GBH who in a punk/metal attack led the scene in the early days in the UK and were perhaps in many ways the epitome of the rawest form of the later to be coined term 'crossover' attracting fans of both Motorhead and bands such as The Exploited. Back in The States it was 1981 and hardcore was booming. From Minneapolis we had the mighty, mighty Husker Du and The Replacements, from LA we had The Adolescents, Descendants, Bad Religion, Youth Brigade, TSOL, Circle Jerks, there was Gang Green and Jerry's Kids from Boston and from California, The Minutemen and DRI. In 1982 Maximum Rock N' Roll released their 'All Quiet On The Western Front' compilation and indie labels started springing up, some of which are still going strong today, such as Taang, SST and Alternative Tentacles. Yet already the original

ethical tenets of the genre were starting to be forgotten, violence, alcohol and drugs had infiltrated the scene and certain bands were writing lyrics that had more in keeping with the worst vestiges of blinkered metal. There were exceptions of course, TSOL and Minor Threat perhaps being the most well known, but such bands were becoming increasingly uncomfortable with the way hardcore seemed to be going. Subsequently Ian McKay of Minor Threat came up with 'Straightedge' a moral treatise that hoped to perhaps influence peoples lives and was directly opposed to such things as drugs, alcohol abuse and promiscuity. Alienating as many people as it attracted straightedge never really infiltrated a hardcore scene that was about to disseminate itself into various musical avenues even though second wave hardcore acts such as Youth Of Today, Bold and Straight Ahead still, even in 89, strictly adhere to that philosophy, musically stamping out a very limited and deliberate furious tirade that harks back to the time of its inception.

SLOWING DOWN

Misguided perhaps but it's a fact that in '83 a lack of development was becoming a major problem for hardcore in The States. It was limited by the very nature of its speed and simplicity, and notwithstanding certain 'purists' who were loath for the scene to slow down, change had to happen with better songs covering more scope, if hardcore were to survive. Various groups either started changing their sound or instigating a new variant on the old one as in Husker Du, The Descendants, Dag Nasty, Seven Seconds, Government Issue, Gang Green and Deep Wound, now Dinosaur Jr. Suffice it to say that by 84/85 hardcore as it had been three years ago didn't really exist in the States but back in Britain the shuttle cock effect had laid the seeds for hardcore's most extreme form yet. From 84 onwards certain bands had developed a noticeable scene, and early names to conjure with have to be The Stupids, (one of the earliest progenitors) and bands like Heresy, Civilised Society, Concrete Sox, Napalm Death and Extreme Noise Terror. All had picked up on the radical American hardcore of Agnostic front, early DRI and early Gang Green, and then taken it one step further. Musically the stuff some of these bands were coming out with was almost noise, a thick stream of undiluted aggression, with deranged speed guitar, blurred rhythms and indistinguishable vocals. Lyrically matters were far more left wing and politically conscious, idealistic, perhaps to the point of naivety. Yet in these formative years, in THIS country at least, hardcore was a way of life, a close knit and idealistic scene, an articulate heartfelt phenomenon that could be identified at either a musical or lyrical level. Everything about British hardcore was heightened and consequently in such a hot house envirorment feelings ran high and various moral recriminations came faster and in a more diversive, secular fashion, than they had in the States, with bands accused of going too metal, of charging too much for their tickets or merchandise. Even at this early stage the divisions that separated hardcore from punk and metal were becoming hard to distinguish. As time passed it became evident that a term was needed to describe a blurred hybrid that came about because a) bands wanted to slow down their material to widen its appeal, and b) the simple fact that as young hardcore, punk, acts developed they improved their playing and songwriting and in many cases moved naturally into slower and more metal orientated directions. The term eventually coined was the soon to be all encompassing 'Crossover', whether it be a question of hardcore punk bands adopting metal riffs or, as was later to happen, metal bands cornering attitudes and tempos from hardcore. The band that exemplified crossover, and named their 85 album as such, was DRI. Rock and roll is all about an intricate and innate balance therefore it was only a matter of time before hardcore crossed over in another direction, diametrically opposed to its earlier metal slant, and naturally we have to go back to The States to find it's inception. Even though there were still extreme bands developing in the mid eighties, like Sonic Youth and Live Skull, other groups were attempting to mix the fury and intensity of hardcore, into a more modern rock format. Musically it was a question of linking punk energised metal riffs to sustained melodies and simple rock orientated structures, lyrically it was an attempt to personalise what had been rather vague and generalised political viewpoints. It is this sound that I label late eighties rock and roll and at its best is epitomised in the work of bands like Naked Raygun, The Goo Goo Dolls, SNFU and Bullet LaVolta. Still following the age old cycle of listen and learn in 89 Britain has only recently started to produce its own variant of melodic hardcore with bands like MC4, Snuff and The Senseless Things.

DOOM

Of course the hardcore scene in this country has also developed far more extreme metal strains which are manifested in the aptly named 'Grindcore' antics of bands like Prophecy of Doom, Deviated Instinct, Carcass and Doom.

So to thrash, whose basic seeds were sown in the music of Sabbath, Motorhead and Judas Priest. The Americans may have exploited the genre the best, and the quickest, but it was a British musical heritage that laid the basis for its inception. Many established thrash bands who do Sabbath covers, Sacred Reich, ('War Pigs') Anthrax, ('Sabbath Bloody Sabbath') and even our very own Deathwish, ('Symptom Of The Universe'), are attracted to the enormous power riffs and stomach churning, stomping rhythms, that Iommi first pioneered in the late sixties and early seventies. By 1980 a band like Motorhead, with the colossal 'Ace of Spades', were combing speed tempos into a tangled skein of metal fury, loud proud and definitely ugly! Then of course there was the twin guitar attack of Priest which

Pics.: Denis O'Regan

was honed to perfection around the same time, with albums like 'British Steel' and 'Point Of Entry', a technical format which thrash bands have now taken on board and utilised to its tearing zenith. So the initial cutting triumvirate, bludgeoning speed, the power riff and the twin metal guitar attack, were all laid by conventional British bands by 1980/81. The next instalment was the two/three year phenomenon of the NWOBHM. This was ostensibly a metal reaction to the recent punk phenomenon but it was also a belated backlash to the dearth of heavy rock creativity in the mid seventies which had ironically also come some way to inspiring punk. The NWOBHM is an interesting development in many ways because apart from developing certain talented new bands as in Maiden, Leppard and Saxon, it didn't really revolutionise anything, rather being a new burst of blood rehashing relatively old influences mostly from second generation British metal. Straight down the line heavy rock had loftily ignored punk, it's intensity, its vitriol, and so by and large did the NWOBHM. It was left for the punks themselves to mutate to metal in the shape of The Exploited, GBH and Discharge. But one year later, a certain metal band decided to go the other way, to encompass the whole punk ambience, the idea of speed and fury used bloody mindedly for its own sake, and tear into the self-satisfied critical acclaim and hyped popularity of the NWOBHM. For this next stage we have to go to Newcastle and encounter the strained, misplaced, misguided, glories of Venom, a band who if not musically, certainly in terms of attitude, laid the basics for thrash. 1981's debut release 'Welcome To Hell' was an absolute blur of sound, enthused by the energy of punk it lashed metal to its side and ran headlong in a welter of pace and noise, leaving the British public and critics stunned, staggered and generally gob smacked. Being a metal band rather than a punk act, Venom also marked the inception of Black Metal, later to mutate by various dank slip roads into Death Thrash and Doom, by carrying on the Satanist lyrical tradition first inspired, if misinterpreted, by Sabbath. In the States the punk/metal explosion had occurred on a less grandiose scale, and surely the most infamous example was The Misfits, who with their 'Walk Among Us' 82 release showed that punk and metal could indeed mix, US style. Thrash was just around the corner and surprise, surprise, the NWOBHM raises its head again, because in 81, Lars Ulrich, a well known expert and greatly influenced by said movement, was moved to put together a band with such a European sound, but harder with a more metallic edge - Metallica. Influenced then by the NWOBHM, punk/metal hybrids, (including Venom and The Misfits) perhaps even some hardcore, Metallica drew everything together and in 82 the demo 'No Life Till Leather' was followed by the 83 album 'Kill 'Em All' and the rest is history. Unlike Venom, who they had obviously heard, Metallica knew how to control thrash, they could attach speed to powerful metal with a songwriting strength and playing prowess never seen before.

THE BIG BANG

As '81 was the year for the break out of hardcore, 83 was the year when thrash exploded, with releases from Anthrax, 'Fistful of Metal' and Slayer, 'Show No Mercy'. Attitude very much took a backseat to music as lyrically such bands matched their musical prowess and grasp with standard, by and large, metal meanderings in the realm of hack and slash violence and the occasional foray into black magic. As time passed the Bay Area of San Franciso developed into the universally acknowledged centre of thrash, with bands like Exodus, Metallica, Testament, Forbidden, Death Angel and Vio-Lence. Obviously concentrated in America in the early days thrash very quickly took off in parts of Europe with Germany and then later England becoming two main purveyors. In Germany it came together only one year later than in the States with 84 seeing the release of debut albums by Living Death, 'Vengeance Of Hell' and Destruction's 'Sentence Of Death'. 85 saw Kreator's 'Endless Pain' and Helloween's debut of the same name. In 86 there were debut albums from Exumer and Deathrow.

On the whole the German s produced a far more extreme and virulent form of thrash than the Americans, with most of the bands centred around the heavy industrial area of the 'Ruhrgebiet'. In England it was much more a case of thrash emerging later, very much from the hardcore scene, and very much in the form of Onslaught. This Bristol based outfit in their early days were accepted by the punk/hardcore scene which later condemned the band for selling out and going commercial, going metal, with their 85 debut 'Power From Hell'. This was surely one of the first attempts to merge metal and thrash by a British band and done in a far more concise and deliberate way than by War Fare or Venom. In the early days of thrash Onslaught pretty much stood alone, with later British bands tending to still draw heavily on the hardcore scene, as in Cerebral Fix and Energetic Krusher, or to go for the Stateside Bay Area Sound, as with Xentrix or Slammer, or in some ways hearken back to the strong tradition instigated by British metal with the very idiosyncratic thrash of Sabbat. There aren't as many easily identifiable watersheds in thrash as in hardcore but by 86 and Slayer's 'Reign In Blood' the genre by and large acknowledged that the speed element had been pretty much exhausted and as with hardcore in the early to mid eighties realised that it had to diversify to survive. Consequently with Metallica leading the way many bands have recently started to slow down their material and aim for the centre ground between metal and thrash, attempting consciously or unconsciously to infuse a thrash intensity into metal frameworks. Death metal, almost a sub-genre, has recently undergone a rebirth (sic) after a decided lull, with its latest exponents bands like Obituary, Morbid Angel and Sepultura. Certain acts have attempted to experiment even more in crossing the boundaries of thrash with other musical formsand more accessible formats, as in the highly melodic and commercial 'Perfect Man' (88) by Rage, or the sheer class and superlative writing of Death Angel's 'Frolic In The Park' (88) and the funk inspired majesty of Mordred's 'Fools Game' (89). Avante garde experimentation, initially inspired by Frost, is still seen in the work of Mekong Delta, while technical and conceptual expertise is currently highlighted in the works of Voi Vod, Watchtower, Holocaust (who've been around in various forms since the NWOBHM) and DBC. Out of the past ten years hardcore has been around for nine, thrash for six, and both look set to stay.

JOHN DUKE

THAT WAS NO WOMAN, THAT WAS MY MATE TREVOR

That was thrash/hardcore/doom/crossover/spoamcore etc. dealt with by John Duke in his usual meticulous style. But what about all the *glamster hamster* acts? The *chicks*

with dicks, the make-up maestros and floral-print *handbag rock* warriors? Basically, to reiterate John's earliest points, it's another case of cross pollination. There's *high glam*, in the shape of the likes of Bowie, who re-created himself as Ziggy Stardust much in the same way that everyone in the Max Factor field fom Gene Simmons to Rocky Shades of Wrathchild has felt the desire to re-invent themselves with a new name and a new identity in order to *rock the nations*. Also high-glam were Alice Cooper (who's *not* the man he used to be) and Alex Harvey, early utilisers of theatrical stage shows. To be honest, though, you'd be hard pressed to find much musical influence from Cooper, Harvey or Bowie in the *glam rock* of today.

BOOZE

Be it Motley Crue or Tigertailz, Under Neath What or L.A. Guns, you're really looking at a whole host of bands who've drank liberally from some of the various bottles of musical booze racked up behind the 'Glam 'N' Sleeze' bar. Various blends, in various quantities, producing various diverse results. Which makes it close to impossible to chart the history of this kind of music throughout the Seventies. This isn't a cop out, honest! BulletBoy Marc Torien might wear his Kiss t-shirt with pride and credit Stanley & Co. as a major influence, but so do Scott and Charlie of Anthrax! Now I'm not going to try and tell you that Anthrax are a closet glam band, but try and make it clear

CLEVER TREVOR

What about *low glam*? The rather less intellectual idiot-cousin of *high glam*, it was the playground of acts like The Sweet, Slade, Gary Glitter and the rest. Prime movers of this scene were the Sock/Aitken/Waterman (sic) of their era, Chinn And Chapman. Mike Chapman's still part of the rock scene today, working with the likes of Lita Ford, but in those far off days of the Seventies he was busy coming up with production line hits with big, easy to remember chorus lines for stack-heeled buffoons in very silly costumes to run-through on Top Of The Pops. The Godfather Of Glam? Perhaps. Certainly there's more of his boppy, polished choruses on the average glam album than there is anything resembling Bowie's pseudo-intellectual crooning.

Aerosmith! Are they the root cause of it all. Everyone from the down 'n' dirty Buns 'N' Noses to the sparkley, ever smilin' Poison credits them as the *Band* among mere bands. Well, not quite. Musically they're a derivative of R&B U.S. style and R&B Rolling Stones style (which was an English b*st*rdisation of US R&B in the first place, see what I mean about cross-pollination), which is a million miles away from the glossy rock of, say, Warrant but rather close to recent Faster Pussycat out pourings or the Stones-slung style of The Dogs D'Amour. Yet, are Pussycat closer to the Dogs, or to Warrant? You tell me! Please!

(in a somewhat muddled fashion) that two different bands can draw very different influences from the same source (in this case, Kiss).

So Hanoi Rocks (they had to crop up somewhere!) may well be a major influence on the glam bands of today, but stop and wonder how the influence filters through? Hanoi were never a band strong on catchy choruses, more a groove sort of a band. Yet isn't glam all about the power-pop chorus? So where do Hanoi sit? What were there influences? The Stones (surprise, surprise), and (pausing to glance back at John Dukes 'roots of hardcore'), Iggy And the Stooges. Yes! The very same band credited with inspiring much of the hard edged, bleak punk that grew into Hardcore. Andy McCoy of hanoi has since toured in Iggy's live band, bringing things full circle. Those perennial faves the Sex Pistols don't just find favour with the people who sit at the John Duke end of the scale, they're loved for their attitude and for their aggressive but catchy rock by many a glamster. Heavy Metal gets a look in here too. Metal itself has been part of the cocktail, toughening up bands who, without a good metal kick up the ass might just as well have been long haired pop acts.

Confused? That makes two of us. And once there was 'glam', but now there's 'glam', and there's 'sleeze'. These cumbersome label's will have to suffice for just now. So you've got, for example, Poison and Guns 'N' Roses. Both massive bands on an international scale. Put them both in a room together then stand back and watch the firsts go flying. Poison are essentially a glammy, power-pop rock act.

The Guns draw more heavily from traditional U.S. rock like Lynyrd Skynyrd ('Sweet Child O' Mine', 'Paradise City' etc.), combined with a punkish savagery. Do they have much in common? Probably not if you give them a very close examination, yet I'm sure that a lot of Poison fans love G'N'R, while a lot of Guns fans still like Poison. Is it the fans that bond this music together then? Maybe...

Go to any rock club in the U.K. (I've been to enough in the past couple of years), and you'll *probably* notice that the girls in fishnet and the guys with the Flex-improved hairstyles don't really divide themselves along glam vs. sleeze lines. Sure there are people that might dig early (glam) Motley over later (sleeze) Motley, or vice versa. But as far as the consumption (rather than production) of music goes, there's no great divide. The kids wanna dress up on their night out, and they wanna dance to their favourite stuff. That's where the longevity and popularity of this kind of music lies, with the fans, the friday night party syndicate, not with the bands. Don't analyse it (I just tried to and all I got was a headache), just enjoy it.

MARK DAY

THE METAL DECADE

80-89

GIRLS! GIRLS! GIRLS!

GIRLSCHOOL (pictured right)
The girls who proved that they couldn't just rock as hard as the guys...they could rock harder! Don't forget their collaboration with Motörhead... Please Don't Touch!

ROCK GODDESS (below)
The Turner Sisters, along with various assistant Goddesses, launched some heavy metal rock 'n' roll a few years back. Some people have never recovered!

DORO (left)
With Warlock, and without, Doro has been the number one metal maiden of the decade. Who could challenge the Teutonic temptress?

LEE AARON (right)
On the comeback trail, Lee's putting her past behind here with a fresh start for the 1990s. The self proclaimed Metal Queen might be ready yet to claim her title...

LEATHER (far left)
Emerging from the shadow of David Chastain is a real headbanger's favourite, Leather Leone. They say women with dark hair have dark secrets...

VIXEN (left)
Milton Keynes was made a little more attractive when Vixen broke a few hearts at Bon Jovi's major summmer concert.

FEMME FATALE (below)
Lorraine Lewis is the girl who's very much in charge with Femme Fatale. She was waiting for the big one in the Eighties. Will it arrive in the Nineties?

WENDY 'O' WILLIAMS (above)
What can we say...You don't fool around with the mistress of the maggot-world!

HEART (left)
Heart's Nancy Wilson is a fine all-round guitarist. Born and raised in Seattle she started playing from the age of nine. She formed Heart with sister Ann and they've become huge favourites in Europe.

pics: R. Harms (4), J. Bangay (2), Idols (1), P. Cronin (1), Photofeatures (1), Relay Photos (1), M. Bussmann (1)

RUNAWAYS (right)
As if Runaways infamy wasn't enough to last anyone a lifetime, Joan and Lita have grown up rather gracefully with their own sparkling solo careers!

PHANTOM BLUE (below)
If Girlschool were the hardest rockers of the Eighties, Phantom Blue are strong favourites to have a similar effect in the ninties.

THE METAL DECADE '80-'89

Feature

HISTORY OF MONSTER FESTIVALS

PLAYING THE FIELD!

UK FESTIVALS IN THE EIGHTIES

Every year, thousands of fans take to the roads in search of a rocking good time at the great rock festivals. And the Eighties were a great decade for festivals, with The Monsters Of Rock, Reading, Castle Donington, Milton Keynes and Knebworth, drawing in metal hungry hordes each summer to hear the cream of rock and metal bands. The festivals served not only as a summer holiday for fans, but as a showcase for new bands, and a prestige spot for each year's most successful groups. And so we saw the break through of such bands as Skid Row at this year's Milton Keynes and further back triumphs by Kiss, Van Halen, Bon Jovi, and Iron Maiden. Fans all have a storehouse of memories of days and nights listening to deafening bands in muddy fields!

We well remember for example Donington 1985 - when it was raining like an Amazonian rain forest in the wet season. The queue for the bar seems to consist of 5,000 steaming mad Yorkshiremen, in sheer terror lest there be too much blood in their alcohol streams, while the burger bar has taken on the appearance of a medieval siege, with scrambling long haired geezers acting like they haven't seen food for several weeks at least... Does all this sound familiar? Sure! Anyone who has set foot on a festival site will recognise the scenario. During the Eighties I spent a hell of a lot of time on the road, travelling from festival to festival in the Trusty Transit. From Donington to Reading, Glastonbury to Norwich, Milton Keynes to Stonehenge, carrying around a portable typewriter on which to review the events even as they unfolded around me. But, as the decade draws to a close, I looked through my notes and features to review the whole scene, and while there are a million stories to tell, I can't seem to find anything in there about WHY people choose to go to festivals. What is the attraction? OK, so we may have fond memories of the great times spent in a cosy tent on a warm summer's evening with a crate of ale - but such thoughts also have to be tempered with memories of insect bites, leaky tents, cold food, and crap PA systems...

FREE AIR -

AT TWENTY QUID A TICKET...

'Where do they all go when the festival is over?' I asked someone once, while looking down at the steady stream of rock fans, metal heads, travellers, loonies and assorted hair folk as they drifted away from the arena at the Theakstons Festival in 1983. Jethro Tull had just left the stage, and the crowds were dispersing to their transport or their tents and then? Back home I suppose. Back to the home / school / college / work / dole - back, in fact, to the real world.

And here, I think, lies one of the keys to why people travel hundreds of miles in clapped out old vehicles. It is escape. But it is also a positive escape - not just to hide away in seclusion from the outside world - but to build something. Throughout the 1980s there has been a concerted effort on the part of central government to stamp out public gatherings. The new laws that have had to be put through Parliament mean that to hold a festival in these austere times, you need to get the Home Secretary himself to sign the chit. Why? Well, the situation surrounding many of the festivals used to be fairly lawless - an open meadow can be transformed into a canvas city within hours. A city that contains its' own rules, own regulations on conduct and appearance (or almost none). Almost a separate country within the Country as a whole. And Governments generally don't like things they can't control...

The history of the open air festivals goes back to the 1960s, when the pioneering events like Monterey, Isle Of Wight, Hyde Park and all began a festival fever that lasted until the mid 1980s. But, while the valley kids of California might enjoy open blue skies and hot sunshine - the European climate is less user-friendly...which generally puts a damper on the proceedings. So, the UK scene grew up with rather different ethical considerations than the American scene - with a lot more organisation (in terms of crash tents, emergency food and clothing, first aid etc.). the British rock scene managed to get Bath, Knebworth, Reading and Donington off the ground - plus a whole host of free festivals all over the place. Both of these categories - free and 'organised' - seemed to develop at one and the same time. some would say that the free events (including Stonehenge, whatever the pseudo Druids might say) grew up because of the high ticket prices that the mainstream events were demanding. Certainly, the actual price of tickets has risen dramatically - and the tag for most events in

the 1980 season could be well over the thirty pound mark.

But back to the reasons why people go. Perhaps we should put it into context and look back at some of the important events the decade has contained. To start with, camping at festivals during the 1980s has been a bone of contention. The Monsters Of Rock at Castle Donington had a blanket ban on All camping until around 1983, when by sheer pressure, tenting was allowed on the car park. Milton Keynes too has also put in such a ban - which I feel is a real pity. Camping turns an open air concert into a festival - a situation that is costly for organisers, but does make for safer sites. (Because the nutter with 35 pints inside him doesn't have to try and drive his car after the music is over.)

'It's freedom, isn't it?' - was the answer I got from one ardent festival goer when asked why he goes. 'The atmosphere is what I like - a bit like a football match, except that you know you're all really supporting the same team!'. But what of the horrors - the wet, the idiots, the awful food? The reply is pretty obvious - 'Waddya think the bars for?!' Sure. But getting blotto for the duration isn't always the best bet, and for a lot of people, it is the social element of a festival that is attractive.

Utopia in a field? Yes! No hassles from wandering Lager louts about the length of your hair, nobody to tell ANYONE to turn the volume down, - everyone into rock and grooving in the same direction (as the Yanks say) - and the bars are open all day. Heaven. The dream is nice - and the reality can be even better... Sitting around a campfire as dawn slowly breaks, chatting and laughing, looking forward to the day ahead (and how often does THAT happen?) can be one of the great times of your life. Heading back to the hometown, with all the problems and hassles that that entails, can be one of the worst times of your life. This is minor - the fun is being there, and being able to remember what a civilisation made up of rock fans could really be like.

SAFE

Reading suffered problems with the council which disrupted the event a lot in the early 1980s. Now, of course, Reading is no longer a 'rock festival' as such - the organisation now given to the Mean Fiddler instead of The Marquee. We mourn the loss of one of the great rock events the UK has ever had. Knebworth was good, especially for Queen (Zep was in the 70s numbskull!), but that too ultimately suffered from financial problems, and a lack of continuity. Donington as we have seen, is still up and running - a blueprint for other successful events in that the organisers have spent the past decade getting everything right, safe, and efficient. Glastonbury - despite the earlier years of psychedelic music and semi rock, finally settled down to being, well, Glastonbury. For those who have never seen the beautiful Somerset meadows where farmer Mike Eavis holds his annual event, the sight of the site (sorry) is awe inspiring. It is simply HUGE! Over a mile across at the main section, it holds three stages, theatre, cabaret, film and even restaurants - and takes almost a whole year to organise. This is, in UK terms at least, the biggest festival site...and there are always surprises just around the next row of tents. Sadly, with a few exceptions, the music bill for the event hasn't held much of interest for rock fans. You can't really mosh to Madness or the Style Council now can you! but what the fest might lose in music, it gains in atmosphere. The social aspect of Glastonbury often out-weights the actual events on - I know several people who have been to Glastonbury Festival and never actually see a stage...

The latter half of the decade saw some rather drastic changes on the festival front- probably the most noticeable being the sharp drop in the numbers of small festivals and one day events that used to be held. Partly due to legal changes, partly due to the attitudes of the police implementing those changes, we have lost many of the traditional established local events for ever. Stonehenge too has faded out, though not without a fight, with the political pressure ensuring that the annual Solstice free festival at the ancient monument is cancelled even before it can start. I have strong personal feelings on this, not printable I'm afraid, but which can be summed up quite simply. They cite 'damage' to the monument as being the principal reason for the closure of the event, a lame excuse to cover a direct Government intervention of civil liberties, but who was it who constructed a gigantic car park on the ancient site? And how much surface damage can compare with digging an underpass under the road? 'Nuff said.

Festival fever grabs people usually at the end of the Spring, when the evenings grow longer and warmer, and the chance to set out for the Great Trek To Forever. The tent is carefully unfolded (revealing last years beer cans, a family of mice, and the car keys you lost), the sleeping bags are checked (ditto) and the odd collection of pans and essentials is opened up again. Grab a crate of ale, a packet of condoms, and a few gallons of four star for the jalopy, and away we go... why.

With the advent of truly massive PA systems (up to a stunning 250,000 watts) festival sound systems have improved on a rather dodgy reputation... The effort required in getting a sound system set up and working in a field is only half the battle - as any roadie will testify. The damp, cold, and occasional missfires don't help, and no matter how many sound checks have been awarded over the preceding days, the first couple of numbers by most bands is going to sound like it was mixed on a kitchen blender, and played through old cardboard boxes. But, to give the stage crews their due - there have been very few -total failures of either PA, lights or power here in the UK - though tales of the 'near misses' are both hilarious, and hair raising! The backstage invasion at Reading (which turned out to be Hawkwind's road crew!), losing Lemmy the same evening just a few minutes before he was due to join the Hawks on stage... Then there was the fuel panics at Knebworth when they thought the diesel was going to run out for the generators... Then there was the time when Jon Bon Jovi nearly slipped on his way up to the Donington stage roof... And even the AC/DC firework display, which proved to be rather more spectacular than they previously reckoned - and which scared the Flight controllers at the nearby East Midlands airport...

Among our great memories are of Bruce Dickinson jamming with Bon Jovi at Donington, and Jon arriving in a helicopter, the powerhouse sets by Guns n'Roses, David Lee Roth, Helloween, the Scorpions, Megadeth and Metallica, the surprise flop of Def Leppard at Reading, way back in the early days, the amazing triumphs of Slade, also at Reading, and blasting sets in the rain by Michael Schenker; the bonfires burning during Magnum's set, the sun setting as Iron Maiden played, the day Steven Tyler sat in with Bon Jovi... what a kalaidoscope of events!

So, as we near the end, and the cold bite of winter starts chewing holes in our denims...we grab the photo album, and remember the days of mud and non alcoholic beer. Festivals breed nostalgia - 'D'you remember when Ozzy did that leap...' or 'Weren't ZZ Top mega boring...' or even 'Who's on stage? I can't see...' spring to mind. What-ever bleak future may await the UK festivals - free and otherwise - they can't take our memories away.

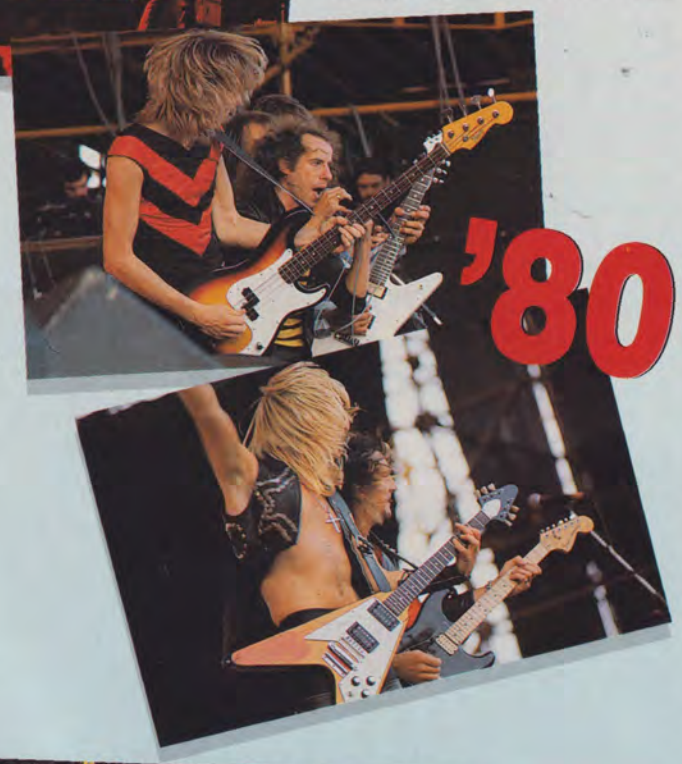
Tim Oakes

THE METAL DECADE '80-'89 Feature

It was in 1979 that the first Castle Donington festival took place at the motor circuit, next to the east Midlands Airport in Leicestershire. The idea of holding festivals inside motor circuits isn't new - a number were held in Europe in the mid 1970s, but it was a first for the UK - a solid metal festival, in a purpose built area.

The site remains the same! Camping was discouraged by the organisers until they relented in the face of public pressure in 1983 - simply because the metal heads insisted on turning up to the event a couple of days before the show kicked off. Over the decade, nine festivals in all were held, and the event has grown - not physically, but also in Legend. Some years are wet *(very wet)* and some years were hot, the weather not mattering one jot when it came to the mad moshing millions who crowd to the front of the huge arena. I sometimes get the impression that it could start snowing heavily on that mob - and no one would ever take their eyes off the stage...

But behind the candy floss stands and the beer tents, there is the other side of Donington too - the organisation that both creates the technical feat of putting that huge PA and lighting rig in a soggy field, and also keeps that site healthy and safe for those attending. Luckily, while researching this feature, I came across the Annual Reports for an organisation called Festival Welfare Services.. This group help to co ordinate festival facilities, and their familiar F.W.S logo must be remembered by thousands of festival goers over the years - as a place where you can get help, leave messages for lost friends etc. Their reports are quite lengthy, but they also give some fascinating details about the background to the Monsters Of Rock festivals. Take 1986 for example, and the casualty lists for the event. Down at the medical tent that year, they treated 239 people for headache/migraine, 30 people treated for stomach disorders *(not surprising really - chips going downtaste like the beer coming up if I recall...)*, 139 needed treatment for cuts or abrasions *(which is a by-product of forgetting the tin opener)*, while 72 people needed help with heat exhaustion, faints or crushing. In all, the medical staff saw 676 people, all patiently cared for by the good offices of the St John Ambulance Brigade *(Leicestershire)*. There, and you thought the medics tent was just to dispense aspirin on Sunday morning...



pics: Relay Photo Ltd. (6), free (1)

'80

'81

TRAGIC

The tragic events of 1988 cast a shadow over the Monsters Of Rock - a sad and unfortunate happening when two fans were crushed to death in the massed crowds in front of the stage. But in retrospect: given any city of 50,000' people, and there will be more than two deaths a day, statistically speaking. The lessons learned from the tragedy will probably result in some sort of barriers on the shallow slope to the foot of the main stage - and probably a good footing of sand or gravel to prevent the treacherous sea of mud that the punters kick up after a few hours of serious headbanging. We'll have to wait for 1990 to see. *(Whitesnake is the reputed headliner next year, incidentally...)*

The organisers of the festival, headed by luminary Maurice Jones, spend almost the whole year before the festival, planning out the event in minute details. In this, they are probably the world leaders in this type of event organisation - and without their careful attentions, the Monsters Of Rock festivals would be a damn sight more uncomfortable for all concerned.

Backstage, the air is one of calm and controlled excitement - even the most jaded old roadie gets a little kick out of seeing up to 100,000 expectant faces staring at the stage. Woodstock, Monterey and the rest of the catalogue of Classic Festivals' all seem tame when compared to the might of Castle Donington. The reputation of the event has spread right across Europe - and beyond. One story I heard this year was that a number of foreign tourists turned up at the festival site in August wondering where the heavy metal was...

1980: Judas Priest, The Scorpions, April Wine, Saxon, Riot, Touch.

Where are they now? Sure La Priest and The Scorps are still up and rocking, but sad to see that Touch, April Wine and Riot have gone the way of all flesh. Saxon? Who knows... Of course, Ritchie took the boys for this major event, with Graham Bonnet and Cozy Powell getting the crowd adulation. Ritchie himself was criticised for a lack of guitar madness, but waddya want after 'Since You've Been Gone' had thundered across the East Midlands landscape? The Scorpions and Judas Priest both supplied the 30 - 40,000 punters with some truly dramatic stage antics - with Rob Halford earning the Monsters Of Rock Onstage Hysteria Award for

THE METAL DECADE

'80-'89

STAR '80

RITCHIE BLACKMORE

1980 - Ritchie Blackmore finds the pot of gold at the end of the Rainbow as they headline the first Castle Donington festival and play to a crowd of around 70,000. The band are riding high as Heavy Metal undergoes a radical resurgeance of popularity and Rainbow chart in the U.K. at number 5 with 'All Night Long' from the much praised 'Down To Earth' album which also supplied the band with another hit single 'Since You've Been Gone'. The line-up now features former Deep Purple colleague Roger Glover on bass, Cozy Powell on drums, Don Airey on keyboards and Graham Bonnet on vocals.

Pic: Ross Halfin

this year - closely followed by Matthias Jabs of The Scorpions *(who played a good deal of their new 'Animal Magnetism' album)*.

A 'classic year' in Donington history really - since the acts were generally mega-international stars *(especially Rainbow)*. Oh, if only someone had thought to take a movie camera with them, we could all relive that wonderful when Ritchie went flying over the monitors...

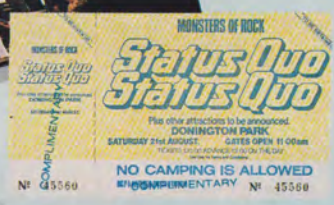
GOBSMACK

1981: AC/DC, Whitesnake, Blue Oyster Cult, Slade, Blackfoot.

I'll never forget it. The teeming hordes standing absolutely gobstruck as Brian Johnson proved everybody wrong, and tore the hell out of a set that was chock full of high points. 'For Those About To Rock' screamed the Geordie, centre stage, then boooooooom! the band blew the crowd away. It was a brave move for AC/DC in 1981 - still shattered by the death of Bon Scott, but determined that the band should remain the global tour de force it always had been. Whitesnake, of course, had been enjoying a bout of UK success, and the Coverdale Commandos were out in force! The band played through selections from their previous years opus, 'Ready & Willing', plus healthy doses of the new 'Come And Get It' - but the true Donington fever was reserved for a barnstorming rendition of 'Food For Your Loving' - with even the security guards yelling out the chorus. Blue Oyster Cult gave a spirited *(if rather dated)* set, culminating in the classic 'Don't Fear The Reaper' being the obvious encore. Slade? Naw... Good set, but not really metal in the true Donington sense... Blackfoot? A band who played so well that the fans thought it was a tape, and promptly went to the bar...

1982: Status Quo, Gillan, Saxon, Hawkwind, Anvil, Uriah Heep.

The Society For The Protection Of Aged Rockers actually sponsored the 1982 Donington...with a line-up of somewhat elderly acts being wheeled out for the masses. Gillan took out the 'Magic' album for the duration, with bits and pieces from Glory Road too. He was in fine voice on the day - unaware of the nodes that were to develop in his throat just a few months later. Saxon returned again, this time bringing the army of Sheffield Steel with them... *(parts of Yorkshire must have been just deserted that Saturday afternoon...)* Uriah Heep didn't go down so well, and Hawkwind tried to prop up their psychedelic roots with some monumental guitar work, but to little avail. The Donington fans can detect deviations from the metal standard at about sixty paces. As for Anvil, see 'Where are they now' section above. Quo? Well, a Quo gig is a Quo gig. How do they vary their stage set? Simple. Some nights they play the hits in alphabetical order, to make a change from playing them in the order of release. Whatever, they managed to bring a touch of the boogie to the cold field that August night - and the sight of the entire crowd with thumbs in their belt loops, doing the 'bikers dance' will remain with me forever.



WHITESNAKE

1983: Whitesnake, Meatloaf, ZZ Top, Twisted Sister, Dio, Diamond Head.

The year that David Coverdale led out the Whitesnake band out for their first headline at the Donington stage - and it proved a massive success. Some gripes about the reputed actions of the sound crew *(keeping the real power of the PA for the headliners)* was refuted by the crew, but it was louder, wasn't it guys?

Meatloaf and ZZ Top came and went, denting but not breaking the crowd's resilience to anything less than 100% metal. Twisted Sister played an extraordinary set, with Dee Snider getting the Lunatic Antics Award. But the real hero worship was reserved for Ronnie James Dio - who brought the Dio band to the UK for the first time in '83, following the release of the massively successful 'Holy Diver' album earlier that year. The roar from the crowd told him they'd made it, though he never did get a Donington headline, which must rate as one of the great enigmas of the rock world. Diamond Head...sadly deceased though remembered for some great promise of rock to come. It didn't. Under the clattering helicopters, the Whitesnake army took over everything. A blueprint for 1990 perhaps.

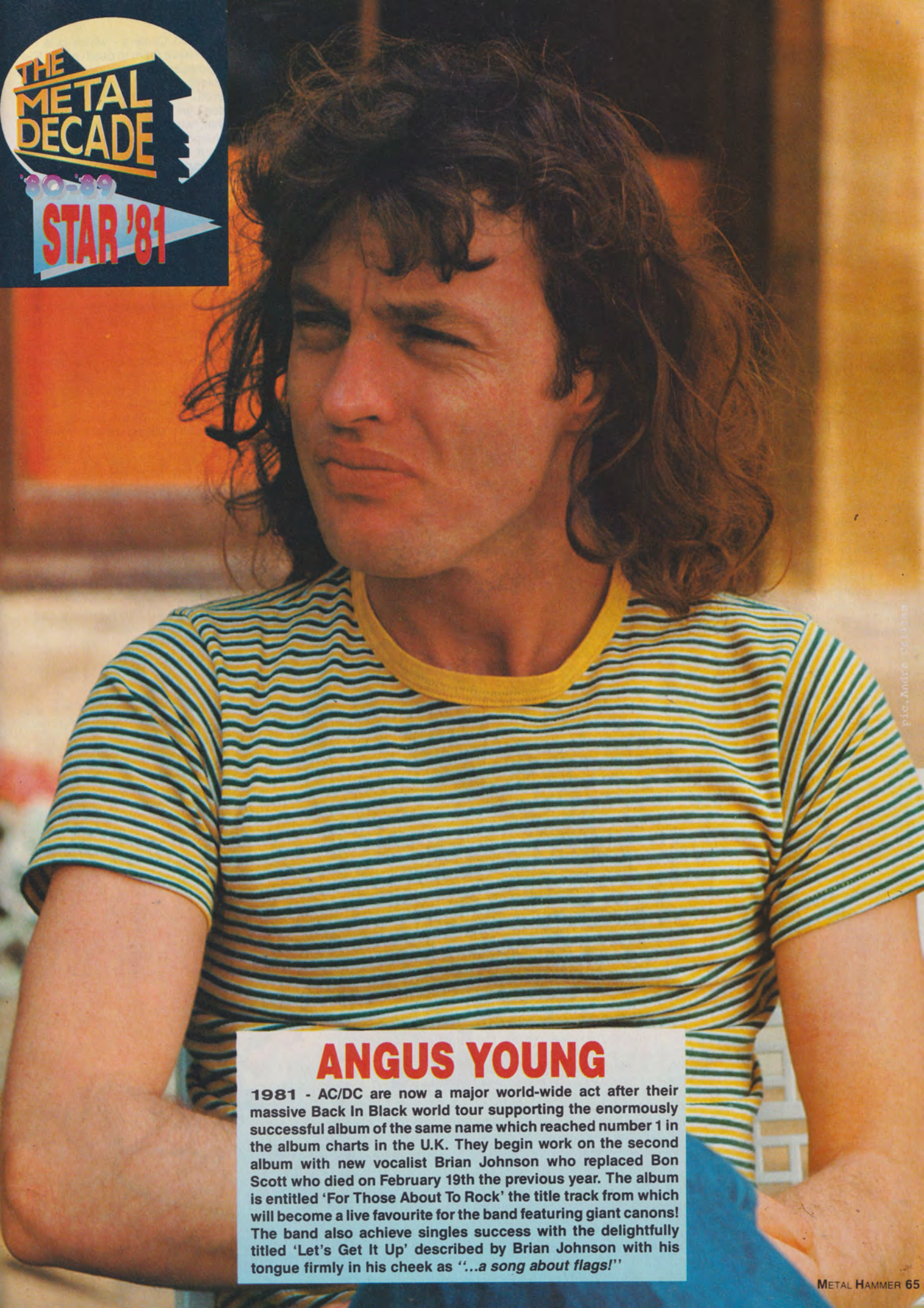
1984: AC/DC, Van Halen, Ozzy Osbourne, Gary Moore, Y & T, Accept, Motley Crue.

One of the strongest bills to grace the stage, the 1984 event was seen by many as a great peak in live rock. The day ran like a history of the mega stars, though who could have predicted Motley Crue's later success on this early outing, promoting the 'Shout At The Devil' album? Accept and Y & T caused few ripples in the indifference of the mid-afternoon spots, but as the evening came on, so did Gary Moore. A guitarist's guitarist who can also sing, Moore dragged the crowd around by their hair: slamming riff to riff in a rocking ecstasy. And, after the Irishman had departed, out came the audience's true delight: Ozzy with a full head of steam! Raunching through a fine set, he whipped up the press of people so much he had to hold back a little - they were getting just WILD! How do you follow that? With a good whack of Van Halen, that's how. Lee Roth proved quite what an acrobat he really is, while Eddie stands almost still for long passages. Maybe he was cold. I know I was freezing by this point. It seemed to affect the crowd too - begging the question of whether the bill for 1984 was just TOO strong: ensuring that everyone was getting tired by the time that AC/DC finally took to the boards. This was class. True class. The emerging pair of cannons drew gasps from the assembled crowd - which was nothing to their reaction when the things went off! The ghost of Bon was laid to rest, Long Live Brian. The evening ended with the fireworks... A long day of stars in eyes.

1985: ZZ Top, Marillion, Bon Jovi, Metallica, Ratt, Magnum.

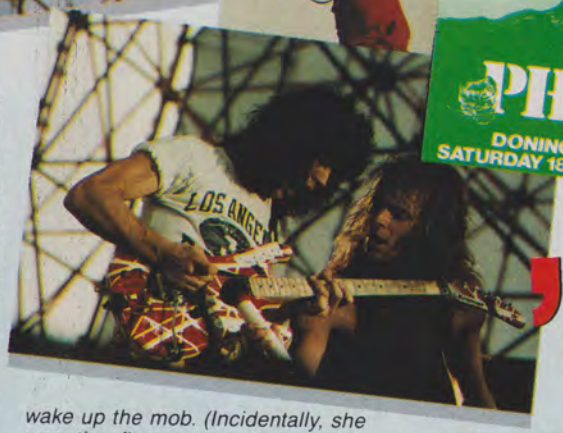
Ashby-de-la-Zouch isn't all that far

pics: Relay Photo Ltd. (6)



ANGUS YOUNG

1981 - AC/DC are now a major world-wide act after their massive Back In Black world tour supporting the enormously successful album of the same name which reached number 1 in the album charts in the U.K. They begin work on the second album with new vocalist Brian Johnson who replaced Bon Scott who died on February 19th the previous year. The album is entitled 'For Those About To Rock' the title track from which will become a live favourite for the band featuring giant canons! The band also achieve singles success with the delightfully titled 'Let's Get It Up' described by Brian Johnson with his tongue firmly in his cheek as *"...a song about flags!"*



'84

from Birmingham - which made sure that UK rockers Magnum got a great reception from this year's crowd. They had been ploughing around the UK in fine form, and showed their live prowess to the best of 'em. Magnum know just how to rock, and just when to pull back a little. A small amount of bottle-throwing marred the set - but Tony Clarkin *(though the obvious target)* manages to keep his hat on!

A strong American element to the bill, which is underlined when the ZZ Top 'Car' is flown around the site. Why? Sponsored by Kodak I imagine, going on the reels of film everyone manages to shoot off. Metallica is another story entirely: they literally shocked the massed hair into submission, and ultimately got a stunning reception for them. They too have never headlined their own Donington. Bon Jovi are a stark contrast. Sleek, refined and somewhat lightweight, their reputation had gone before them - and their set ends up as a sort of SingalongaJovi. All that Jon had to do was conduct the crowd. The inclusion of Marillion to the bill came as a surprise - though their chart success had almost certainly earned them the place - they didn't really fit into the proceedings. Fish, however, stops the bottles coming over with the all-time classic line of 'Will you people stop throwing your brains up here!' They stopped. There is nothing more intimidating than a heavy Scotsman on a ten-foot stage...

ZZ TOP

Then ZZ Top. I did try and keep a straight face - honest. But the men with the beards just didn't seem to go anywhere. The tracks sounded all very similar, and the set is boring to watch and mind-numbingly tedious to listen to. *(However, the choruses of 'Slip Inside My Sleeping Bag' which wafted from the campsite said a great deal about goings-in in the tents...*

1986: Ozzy Osbourne, The Scorpions, Def Leppard, Motorhead, Warlock, Bad News.

It must have taken literally tons of papier mache to make that statue of the Oz. It glowered from the back of the stage throughout the day: ensuring that everyone, fans and bands alike, knew who was the boss for this year. Warlock played a rather good set - to a largely uninterested crowd. But it was early, and not even the sight of Doro was enough to wake up the mob. (Incidentally, she was the first and only female to grace the Donington stage.) The slope up to the stalls proved the downfall *(literally)* of many a burger-carrying metal head...with enough mud to sink a battleship. Tip of the day was to get a pair of carrier bags and wrap them round your feet with elastic bands. It works! Bad News are, well ahem...Bad News really. A poor joke. Motorhead, on the other hand, make a serious attempt at blowing everyone else off the stage - despite some dodgy sounds at the start. They revved up the steaming great sea of heads in fine style. Some heralded it as 'The Return Of Motorhead', but where had they been to come back from? Def Leppard emerged as one megatight unit, with drummer Rick Allen proving that he can do with one arm what it takes most drummers to do with three! Despite the rumours and stupid stories which circulated prior to the event, Rick played, and played brilliantly. I watched their performance from the back of the stage - as they covered several hundred miles of mad dashing across the hallowed boards. Leppard were magnificent...

The Scorpions prove to be teutonic masters of their own genre. A nice way of saying that what they do, they do well. What they don't do is notch down at any stage. They go and go and go for it, and only a brief respite for 'Holiday' can give people the chance to get their breath back... Waddya want for Crissake? Light and shade actually. The Scorps do a nice line in truly staggering great riffs. Not for the faint-hearted, but Donington laps them up in fine style. By the time Ozzy takes the stage, I'm cold and damp and feeling like a mud-spattered scarecrow. It took a lot out of our Oz to get the crowd up, but once there, he knows just what they like... To my own astonishment, he managed to keep the 70,000 strong crowd at fever-pitch for almost the whole of the show - only marred by the interminable time before they came back on for the encores. We couldn't bark at the moon. It was cloudy.

CINDERELLA

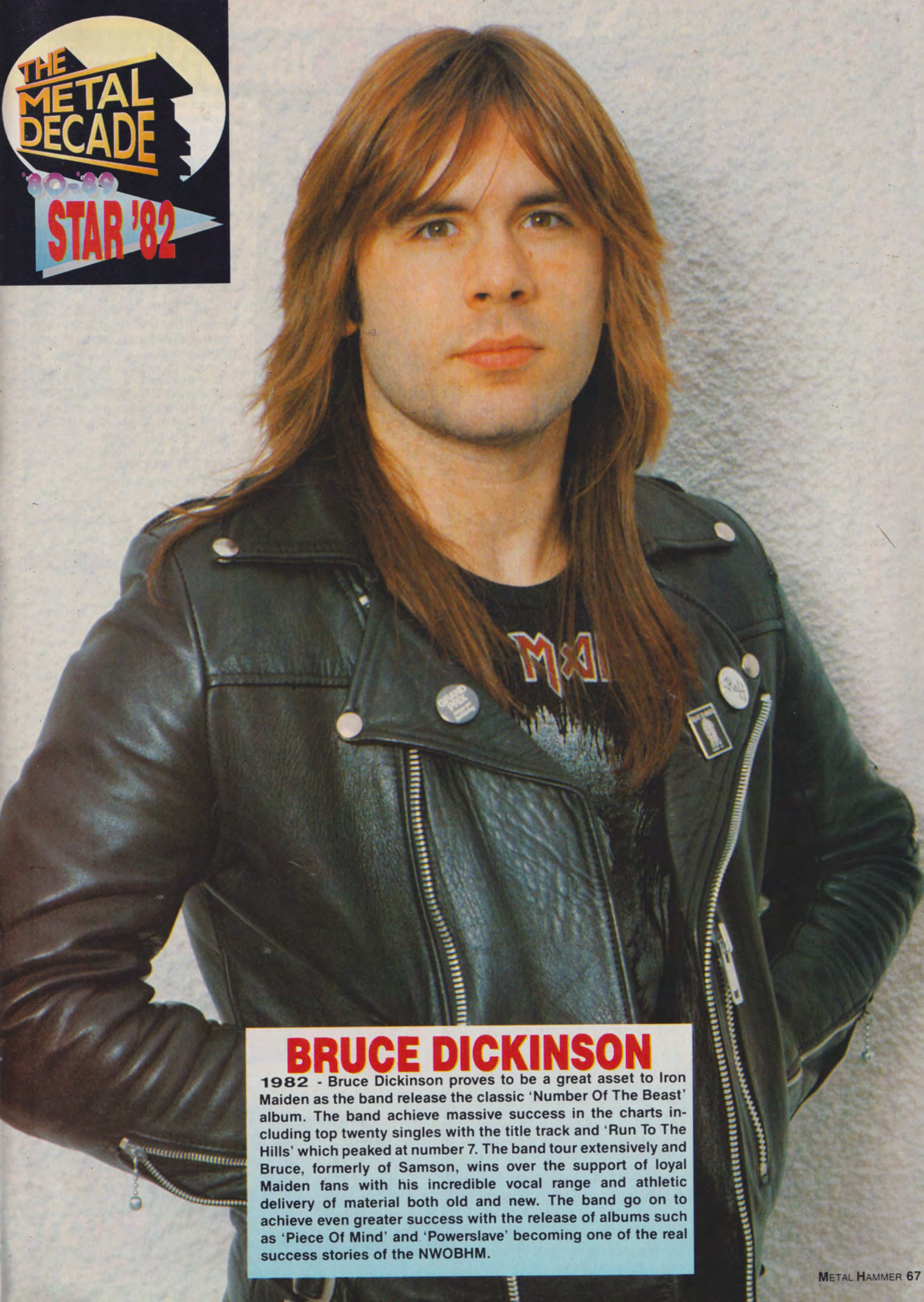
1987: Bon Jovi, Dio, Metallica, Anthrax, Wasp, Cinderella.

I missed Cinders - which is a pity 'cos I lurve them to death now... But, reports are that they enjoyed a competent *(if unexciting)* set, but as usual, the early afternoon crowd don't get going. It takes WASP to do that, with Blackie proving that his blueprints for the ultimate metal band are pretty damn correct in all proportions - including some of the most outrageous stage outfits seen. But, in the event, the man proves he can swear like a real trooper, and play a violent collection of songs at the same time. Anthrax? This is a disease suffered by cattle *(and elephants actually)*. They rock alright, but seemingly without conviction. Anthrax on album I can take, Anthrax playing a parody of Anthrax live I can't. Join bar queue urgently...

Metallica in daylight is a mistake. They're blacker than black musically, and a breezy day in the East Midlands isn't really the right setting. Oh dear. Hetfield looks somewhat pissed off with the entire proceedings - but then he does that all the time anyway. The sound is good, the band are tighter than a camel's rear-end in a sandstorm - but they don't seem to peak. They reel a level of excitement, sure, but it hasn't the impact value of their later shows, and the crowd reaction is muted. Taking his cue from them, Dio haven't got a problem. They storm out, stand poised for a mo-

'85

pics: Harms (7)



BRUCE DICKINSON

1982 - Bruce Dickinson proves to be a great asset to Iron Maiden as the band release the classic 'Number Of The Beast' album. The band achieve massive success in the charts including top twenty singles with the title track and 'Run To The Hills' which peaked at number 7. The band tour extensively and Bruce, formerly of Samson, wins over the support of loyal Maiden fans with his incredible vocal range and athletic delivery of material both old and new. The band go on to achieve even greater success with the release of albums such as 'Piece Of Mind' and 'Powerslave' becoming one of the real success stories of the NWOBHM.

ment, and then blitz out the hairy crop in the field with a dazzling selection of songs. Ronnie is a tunesmith and a wordwrangler, and the set reflects this. As fine a performance as you could wish for, and more! *(I wonder though, whether he felt a pratt wearing his pixie gear in broad daylight?)*

Bon Jovi didn't attract the expected hordes of teenyboppers - which is a real upset for the lusty leather lords in the crowd, looking for jailbait... But they prove quite why they are headlining this prestigious event with a set that left the audience literally sagging with tiredness. I mean, you can only yell along to so many tracks before you fall down. Jon doesn't fall down, though his climb up to the top of the stage has the security guard next to me terrified lest we stand witness to the sudden death of an international megastar. Ritchie Sambora grabs his custom twin-neck acoustic for a lengthy solo - and gets away with it! The man can do with one six-string box what it takes most rockers a wall of Marshalls to achieve. I retire to the van with a song in my heart. Which one? Dunno really, it could be 'Wanted Dead Or Alive' - or maybe that was my longing for a warm dry bed...

MAIDEN

1988: Iron Maiden, Helloween, Guns & Roses, Kiss, David Lee Roth, Megadeth.

I have to declare an interest here - I was backstage for the duration! I never did get out front to see the bands, instead having to clock them from the back of the massive scaffolding towers that have been built. Phew! But the Maiden fever was hotter than hell - fired up when they arrive in the afternoon in a fleet of stretched limousines. It looked more like a funeral arriving. The coffin could have been for Megadeth. Sure, they can rock and then some, but it doesn't cut beyond the first fifty rows. It is a problem with the early supports at Donington: getting crowd reaction when they haven't had breakfast yet *(six pints usually)*. David Lee Roth returns, if for a brief time, as the re-emergence of the old Halen sound. Steve Vai walks roughshod over all the guitar heroes present and takes home the gold award for flashy solos. I didn't like the set - but then, the man can prove somewhat arrogant y'know. *(Which is a bit rich really, considering that he only measures about four feet high in his stiletto cowboy boots...).*

'86

Kiss managed to totally alienate their fans with a lacklustre performance, with no real meat to it at all - just a bunch of vegetables. They thrash, they rock, they blast - all to no avail. A great disappointment from a band who had been great, but now merely grate. Guns 'n' Roses however are something else. You know exactly what they are going to sound like by the way they look. Slash with the obligatory fag hanging out of his hair strewn face, slamming into the Les Paul like a man possessed *(maybe he is)* while the gravelly voiced one does the usual stage crawl. They're good, but not that good. Sometimes shambolic they just manage to retain a sense of playability for long enough to render their tracks, then they're gone. Someone near me is baying for more. Someone else tells him to shut up.

'87

I like Helloween, and for once the Donington timing is 100% perfect. They catch the crowd in one helluva good mood *(band and fans alike!)* and played through a riotously funny/heavy set that either has you in stitches, or headbanging furiously. I can exclusively reveal that they all actually come from the German Opera Company, and just play metal in their spare time. It sounds like it though...with those fast choruses, and lightning vocal riffs slamming into the denim and leather before them. I could have watched them all night - but there's another act yet to come...

Backstage, the crew are running around like their pants on fire *(including me actually)* and the rousing round of applause the roadcrew give to the Maiden boys as they walk out of the backstage area is a touching reminder of how close-knit the band and their crew really are. Out onstage... well, they prove quite what is meant by the term 'stunning' in the sense of seeing around 100,000 people yell, scream, jump about and generally act like Orang utangs with a hyperactive problem. What can I say about Iron Maiden that hasn't been said before? Nothing. For those who were there, remember it and treasure it in your heart. For those who weren't, there aren't enough pages in Metal Hammer to explain. Instead, get a copy of Maiden England, and go watch it while sitting in the garden, on a cold night *(get a friend to throw empty bottles at you too)* and you'll have absolutely no idea of what it felt like to see the biggest rack laying vehicle in rock pulling out all the stops.

Castle Donington - 1980 to 1989. I look forward to writing the next chapter, 1990 to 1999.

TIM OAKES

pics: Mottram (2), Griffin (1), Harms (1), G.B. (1), free (1)

'88

Metal Decade Poll

Wanted:
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Musicians and bands who wrote history!

It's polling time again. However, we are not talking about Parliament or some such institution, we are looking for the King/Queen of the early Eighties. Who do you consider the most important metal, hardcore, speed, thrash or pop rockers to influence the music scene between 1980 and 1983?

And which songs by which band do you consider the most important, most beautiful, best, fab, breathtaking songs from that period?

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Okay, details and stamp on a postcard, run to the nearest letterbox and send it to:

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This poll will be continued with every issue of the METAL DECADE special so we will have a clear picture as to which bands or musicians are - in the eyes of the fans, and after all they're the ones who really matter - the true kings and queens of the Eighties!

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The editor's decision is final.

Favourite band/musician		his/her favourite song
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2. _____		_____
1. _____	**1981**	_____
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pic: LFI

Jon Bon Jovi beware: Being a rock'n'roll superstar can seriously impair your looks. Whatever happened to the cute little boy next door? Whatever happened to shaving-foam?

Maybe recording such a fantastic album has helped improve Alice Cooper's looks. One wonders what kind of 'Trash' he was consuming in 1981...

Pic.: Photofeatures/A. Solca

Quiet Riot's Kevin DuBrow has undergone a rejuvenation of sorts. When all Quick-Grow treatments failed to work, he decided to borrow Auntie Joan's wig.

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HOHNER VENDETTA: STACK-ING UP THE POWER

There have been many different types of 'Stack' amplifier systems available over the years, from such companies as Laney, HiWatt, Orange, Burman and Peavey. Stack systems have had mixed success, and the problem has been that whenever a designer gets a brief to create a blueprint for a new stack, the first thing he does is go and measure up the trusty Marshall 100MV and the usual pair of cabs - one sloped, one straight. It is a truly timed honoured design and has ensured that Sir James has been kept busy for years. But one company who have just introduced a new range of amplifiers, cabs and 'combos' (combination amp and cabinet), have also seen fit to include a stack guitar system in the ranks. The company is Hohner, more often associated with their excellent ranges of guitars ad basses, rather than kits like this.

I approached the new Vendetta 150 with a caution. The thing is a stack of two cabs and amp top rising up to six feet of black vinyl, covering solidly made cabinets, loaded with big sounding beefy Celestion Speakers. It looks like the North Wall of Everest when seen close to and has an odd shock factor, as one recent visitor to the testing studio commented: "Why play it when you could live in it?" At two feet three inches wide (cabs only) and one foot three inches deep, it is a meaty looking monster, but the surprise is, it sounds like it looks.

The controls on the amp are quite complex and I don't intend to try and explain the entire range off possibilities that open up, since there is a such a catalogue of tonal and distortion levels, that is becomes academic. Instead I'll try and delve into some of the various sounds that I found during the last period. The control panel is pretty self explanatory, with the usual power and standby switches (illuminated), and is basically a twin channel amp with channel 1 being the 'Go-for-it' distortion channel, and 2 being a cleaner channel for use with effects or for clear passages. This is important, if you are a thrash metal player, you'll know the frustration of trying to match the levels of the distorted signals (for the manic metal sections in your music), and clean channel (for the pseudo-acoustic bits in between!). Most people resort to using pedals and keeping the amp sounding as clean as possible. But this is, at best, a compromise - and causes endless headaches for guitarists who need a stark contrast between the two sounds.. The solution in Hohner's terms is too put in the two separate channels on the Vendetta and add a footswitch for changing over. The footswitch jack input is on the front of the amp though they have also thoughtfully put in a mini switch too. Both channels feature bass, mid and treble controls plus there is an effects volume control for each too. The distortion

channel has a'gain' control (which should be fitted with some sort of health warning), and a Master volume which is just what it says. Channel 2 has a normal 'level' control instead of gain. With me so far? Good. Here comes the non tech bit - what it sounds like!

THE CRUNGE

We'll take Channel 1 for starters - since this is basically what the stack is built for. I found that by using either the Master Volume on full, or the Gain on full, you can create two basic sorts of distortion. The Master volume (which operates the big power valves in the amp), delivers quite odd distortion - especially at high volumes. In fact it is quite similar to the sort of lead sounds associated with Kirk Hammet - throaty and punchy, but with a great deal of definition, allowing each separate note to be heard clearly and without 'glitching' into the next. Tasty and classy, it turns heads, about a mile away! Because the Vendetta 150 is a full 150 Watts of driving valves. Nothing quite sounds like a good quality valve driven hard - and the Vendetta is objectively very powerful indeed. On riffs it isn't so hot, the definition being too clear between the notes, making three string chords sound just too sparse. But for solos - its the business. Having been used to the old 100 Watts available on a Marshall, the Vendetta had me walking away afterwards feeling like the thing had just mugged me. It has the ability to 'blow' your ears, so watch it! Incautious use of the volume in a small area could hurt and possibly damage your hearing permanently.

Extra facilities include a 'bright' switch - which lifts the top end of the frequency range considerably and adds a touch of 'whisper' hard to explain in words but dramatic in its way. This came into its own when I changed over to using the gain on full and manipulating the actual volume on the amp via the Master volume. This is the 'normal' way off operating the Vendetta, but which initially didn't please me. There were obvious sonic 'gaps' in the midrange nothing that the tone controls could cater for, and which sounded rather weak (especially on high, fast solos). But I found my mistake afterwards - the Vendetta isn't very comfortable with single coil pickups. It much prefers a good solid humbucker rammed into it's output...I couldn't find any reason why the single coils don't deliver. I suspect the input channel may have too high a threshold for input signals, and the valves do need a powerful driving guitar to really get them glowing! Whacking in my trusty old Gibson SG the Vendetta seemed to wake up and motor. I couldn't run the damn thing flat out because of feedback problems due to the high volume and close proximity of the amp, but I can tell you that for live work, you'll be notching down the monitors quite a bit.

So, two very different types of distortion, one thrashy and with more balls than a soccer team, the other being a more melodic-rock sound - which I found great for solos, though only adequate when it comes to riffing out.

SQUEAKY CLEAN

Channel 2. the clean channel delivers just that. A bright, crystal clear reproduction of the actual guitar sound, with no distortion and very little 'colouring' of the sound. Owners of wimpy axes will be disappointed. The Vendetta is unforgiving and delivers just what you put into it. It can make cheapie guitars sound reasonable but it takes a god deal of experimentation to get there. But with a couple of good humbuckers on your plank, the Vendetta provides a generous signal which can be wound up to match the levels of the distorted channel. It is a very 'clean' sound indeed and I'm glad the designers managed to create this beast with as little hum or buzz as possible, another bugbear when it comes to switching from distortion to clean channel. Obviously close up to the amp, the pickups will cause some noise, but who'd want to stand close to 150 Watts of gut wrenching valve sounds anyway?

To conclude, the Vendetta is a smart design - soundwise and the stack will appeal to many players and is competitively priced. The tested rig was a 4 x 12 angled cab, 4 x12 straight fronted cab and Vendetta 150 Watt valve amp. For details of stockists etc. contact

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TIM OAKES

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BLUE BLUD

BLUE BLUDDY MINDED!

Forget your 'red-blooded rocker' cliches, think of another colour and get ready for the Big Noise - Blue Blud have arrived. Their debut album - yes 'Big Noise' is only just released, and Blue Blud are already sticking their necks out.

"Horribly English isn't it," says drummer Paul Sutcliffe of the name, *"bit of a finger at the aristocracy really"*

Paul's attitude doesn't derive from belligerent youth. Quite the opposite in fact. You could call it bitter experience. He, guitarist/brother Mark and bassist 'Robo' Dave Crawte, collectively called Trespass, were part of the Marquee establishment in the early '80s, regularly packing in the punters down at the old Soho cesspit. Trespass eventually got sick of running on the spot and called it a day in 1984. Resurfacing in 1987 with keyboard player Rob Ariss and Trespass roadie Phil Kane on vocals (he also used to be a drummer), they renamed themselves Blue Blud (*"So Motley Crue and Def Leppard can't spell either, you goin' to make an issue of it?"*). Since then, they've toured with White Lion, Faith No More and most recently, Tigertailz. Now Blue Blue Blud are looking forward to supporting Lillian Axe on tour. As Blue Blud are high quality keyboard orientated hard rock, the Lillian Axe crowds should, surely be more suited to them than Tigertailz audiences. How did they go down on the latter tour?

"Surprisingly well, actually," says Phil Kane. *"We were a bit dubious at first, 'cos we thought the audiences would be a bit too glammy for us. But they were just a good rock crowd, out to hear any kind of good rock music. You know what it's like - you get thrash fans going to glam gigs and vice versa. As long as its rock, they don't care about the little boxes we're all split up into"*

All this touring has gained Blue Blud invaluable experience, and meant that their musical style has developed considerably. The trouble with 'Big Noise' is that it was recorded a year before its actual release date and the band are quick to stress that it is somewhat outdated, as Paul explains.

*"Would you believe some people have called it AOR? F****** AOR - that's asshole-orientated rock as far as I'm concerned, and we sure ain't that! Seriously, the album was lying around for so long, we even had to get it remixed before releasing it. Chris Gorham produced it, we've worked with him before. We drew up a shopping list of producers we wanted to work with, but obviously you're talking big bucks, and being with an indie (Music For Nations), we've only got a limited budget. So, Chris did a good job, but it would've have been nice to have had someone who'd stuck his neck out a bit criticised us more - been a bit more involved musically. In the end, we got Ian Capel in to remix and he did a damn fine job."*

Blue Blud - that's Paul Sutcliffe (drums), Mark Sutcliffe (guitar), Phil Kane (vocals), 'Robo' Dave Crawte (bass) and Rob Ariss (keyboards), are itching to lay their new ideas down on vinyl, and hope that their second album will be released before mid-next year. They're very happy being with MFN who they reckon *"Really know how to market a rock band -unlike the majors,"*

Besides which, they like the idea of being at the top of an indie label's talent list, rather than at the bottom of a major's. Blue Blud like to make music and have fun, fun, they don't claim to be breaking any barriers, they're just ding what they like to do, and they hope the kids will go for it.

Phil:*"You know, there's a general feeling that 'Big Noise' doesn't conform, doesn't fit in with the 'tattooed boys'. But we don't care, we're not going to start wrapping bananas around our heads just because it's hip. (Shouldn't that be bandannas? Ed). We'll do our own thing. And we expect to receive lots of flak for it, but then, as Dave Lee Roth said, 'If you're gonna stick your head out of the crowd, you've gotta expect people to throw rocks at it."*

Blue Blud don't care what people throw at them, nothing could be as dire as standing in the dole queue week after week.

"It would just be nice to be able to buy twenty fags instead of ten," says Phil. He says the best bit about the Tigertailz tour was being able to buy drinks for a few fans after their shows.

PIPPA LANG

BRITISH TO THE CORE

RING OUT THE OLD!

1989, another year of Hardcore slowly draws to an end. Not only another year but a whole decade. The Eighties, a decade in which Hardcore was born. Throughout these last ten years, groups and ideas have come and gone. Skateboards, Spike-tops, dreadlocks, Straight edge,bent edge, it's all happened! Even Hardcore has it own little fashions.

So, the questions is, what's going to happen over the next year? Will any of the groups I've raved about make an impact? Yes I think so! 1989 has been a excellent year for Hardcore (and music in general).So many good sounds have been created, especially from the U.K. With this pre-Xmas Britcore, here are my predictions for 1990, these are the bands that I think will be most likely to go on to produce some of the best music yet. Not to gain mass fame, but bands to look out for music wise.

SNUFF: Are going to be 'The' Hardcore band of 1990, just you wait and see! with their debut L.P. 'Snuff Said But - Gorblimeyguvstonemeifhedidn'tthrow awobblerchachachayou'regoinghomeinacosmicambience' (is this the longest album title ever?) out now on Workers Playtime records. I haven't heard it yet, but I know I won't be let down, and neither will you so buy it and love it!

THE SENSELESS THINGS: Currently creating quite a buzz, are set to release their new LP 'Postcard C.V.' on Way Cool Records. Ten tracks of happy and tuneful Punk rock. One to celebrate the New Year with! This is the band that I can imagine, storming into the national charts in 1990.

MASSIVE: A fairly new band, with no vinyl out as of yet, but things are looking good if their current live shows are anything to go by. Musically they're going from strength to strength, and if they get any vinyl out in 1990 I'm sure it will be just Massive!

CARCASS: The sickest of them all! A band who are definitely going to leave their mark on 1990, probably end up in court as well for doing something downright obscene and offensive. The new LP 'Symphonies Of Sickness' is a must for lovers of all things nasty. Pure grunge Metal that attacks the nervous system, resulting in a complete fit of gibberish!

JAILCELL RECIPES: A highly energetic, Lancashire based band who are building up a healthy reputation around the country at the moment. Having already released one LP 'Energy In An Empty Tank World' on First Strike Records, they look set to go on to produce some great music over the next year. First Strike have also just released a new 7; by this band called 'Poulton Road' Which is four tracks of very raw and slightly melodic Hardcore. Watch out for them!

LEGION OF PARASITES: Although L.O.P. have been around a long time now, they've still yet to make much of an impact but their newly recorded L.P. should soon change all that. Under the name of 'Man Made Filth' it's sixteen tracks of speedy Hardcore that will satisfy all you noise fans. A company hasn't been found to release it yet but if all goes it should be out early next year.

PLEASANT VALLEY CHILDREN: One of my faves at the moment! Very quirky music, similar to Rudimentary Peni. With one 7; out on Words Of Warning Records titled 'What The World Needs Now' (it's what I need now!). Hopefully there will be more to come next year, my mouth waters in anticipation!

2000 D.S and SCREEECH ROCK (The Auto Crow Show)- God knows where or what these dirty squatters are doing now, they're probably all in jail anyway! but if they do manage to get something down on wax next year look out for it. 2000 D.S. have recently been recording demos in Amsterdam, so let's hope this results in some kind of vinyl release.

PERFECT DAZE: With their new 7; ;Flames; recently released on Way Cool Records, Perfect Daze have been gigging up and down the country, opening more and more people's eyes to their brand of Hardcore Rock n' Roll. Hopefully a band to go onto greater things next year. Maybe a full LP. I certainly hope so!

SORE THROAT: Will Sore Throat stick it out for another year is the question! I don't think we've heard the last of them, expect much more noise and abuse from their direction. I've got a feeling the best is yet to come.

There it is, a small sample of bands who are going to blow away your brains in 1990. Also keep your ears open for the sounds of Insight, Cowboy Killers, The Burnt Ones, Nutmeg, Fudge Tunnel, Filler, The Sect, Sink, blah, blah, blah. Basically an onslaught of Hardcore noise for 1990!

THE FABULOUS BRITISH TO THE CORE

XMAS COMPETITION!

In all it's glory, here is the first British To The Core competition! Fill in the statement below and you could win an album mailer packed full with Hardcore freebies. Albums, 'Zines, Tapes, bits of paper, it will all be in there. So, complete this phrase.

I'm so Hardcore I..... (i.e. I'm so Hardcore I cut my dick off!) The ones that amuse me will win. Closing date is 15th January. Have a Merry Xmas and eat lots of food!

Send all entries and general correspondence to - **James Sherry, British To The Core, Metal Hammer, 3rd Floor, 59 Queens Gardens, Bayswater, London, W2 3HF**

James Sherry

HARD ROCK & HEAVY METAL STUDIO REPORT

Star Names Flock To Studios Little 'n' Large!

Big news on the Studio Scene this month is that Ian Gillan has begun recording his new solo project. 'Our Garth' as he is know has been working with members of his infamous Moonshiners band, at AMAZON STUDIOS in Liverpool. He's also enlisted the aid of Bob Daisley, Gary Moore and ex-Ozzy bassman. Quite what Our Garth has been up to isn't clear but we should start hearing some of the results early next year. Whether the project will be under the name of Gillan, The Ian Gillan Band, or Garth Rocket, is up in the air.
Back in London a lot of people are talking about the production on the new Little Angels album 'Don't Prey For Me.' The recording and mix was done at MARCUS STUDIOS in Fulham. Work on the Little Angels opus started in June and the band took a little over two months to finish the project. Other clients recently included Thunder Pussy (recording an album for MCA), Japanese band The Mods and the entire Liverpool Football Club, recording another interminable terrace anthem.

SELF CATERING

Ask the chaps down at I.C.C. studios in Eastbourne who their recent clients have been and *"McCartney, Daltrey, Keith Emerson etc"* spills from their playbacks! A large residential studio, they have converted the rooms above into a self contained, three bedroom flat giving accommodation for five people. Self catering (wonder what Linda's cooking is like?), they even trust their clients with their own 'phone for those all important calls to hassle the record company. Other clients have been the Band Of Holy Joy, with a project that should finish this month. Down in elegant Bath, MOLES STUDIO has been busy with Onslaught, Shark Taboo, Claytown Troupe and others, which is a healthy client list for a studio that has been open for just over a year. Broadoak Studios, near Hereford is a 24T Studer/A&H facility with the control room upstairs from the main performance area (which also contains one of the best heavy metal woodstoves ever sighted...), and all this, plus a drum isolation booth, loads of effects and endless cups of tea can be yours for a measly £15 an hour. One of the first bands to snap up the new offer were Medicine Train who recorded their recent concert at Hereford Shire Hall, later remixing at the studio itself.

A few more details of the latest Fastway project are emerging from THE CHAPEL STUDIOS in Lincolnshire. Legacy is the record company responsible for getting Eddie Clarke back behind a console again, and production is being shared between him, Lea Hart and Chris O'Shaunnessy with Matt Kemp engineering. Unlikely to see the light of day before 1990 though, so start holding your breath (its gonna be a hot album). True to UK form then Status Quo return to the multi-track at CHIPPING NORTON STUDIOS for a total of nine weeks to record and produce their new album, though when this will be released remains a mystery. Mario Parga has been resident at Chipping Norton for several weeks now...not surprising really: he lives there!

MEGA BUSY

JAM STUDIOS in North London have been mega busy over recent weeks, adding St.Jaimz (produced by Scott Gorham) to their extensive client list, which also includes Jon Bon Jovi, The Mission, The Cult, Roger Taylor, and Dire Straits. With a massive live room (1,200 square fee to be exact), which is certainly one of the largest in the city, they've been working hard on drum samples recently and have now come up with a package of percussion sounds for use with S1000 samplers. Latest visitors - First Service, recording their debut LP.
It isn't often we can report the opening of a new studio, but we say hello to IMPACT STUDIOS, down in Birchington, Kent. This is a mid-price, mid-sized studio, with internal design by internationally famous studio builder, Andy Munro. One of the first producers to get down there was Gus Dudgeon, though the UK major labels are also now taking an interest. Within easy reach of both London and Europe, Impact have only to wait for the Chunnel to open.

BUDGET STUDIOS

But for those band who really are too lazy to get up and go to the studio, there is now a budget studio that will come to you. In the past mobile recording has been divided between incredibly expensive professional recording (such as The Manor Mobile) or dodgy recordings made in the back of some pretty awful old vans. Now GOMEK STUDIOS has been set up by Steve Garrett and Jonathon Coolidge (previously with the band Splitz, until they split). The idea behind the project was to get a 'good quality 24 tracks studio on wheels'. To this end they've converted a fairly new Duple 52 seater coach with the control room at the back, and a live area/sitting room up at the front. Tinted glass and an on board loo (and phones/fax) are also included and the pair have already taken Gomek 1 out on the road. First jobs were down in Italy, then a lengthy round trip via Scandinavia and Finland brought them back home again to East London. Currently they are in France, and the pair hope to be back in the UK for more bookings in March and April 1990. The principle use of the Gomek Mobile has been live recordings (opera in Italy), and as a mobile location for various European TV and radio stations. Expect to see Gomek parked at a venue near you soon. (Don't ask for coffee. They drink it strong enough to stand a spoon in).
Finally, the wastes of East Anglia seem to have finally sprouted a fully professional 24 track studio, called WILDLIFE SOUND. Based in Ipswich, they offer rates from £30 per hour. Anyone who owns or runs or records in a studio we haven't yet covered in Studio Scene should write to me now at Metal Hammer. Coming soon, a review of the various mobile studios available for live recording, plus profiles on some of the largest and most successful of the UK professional recording facilities.

TIM OAKES

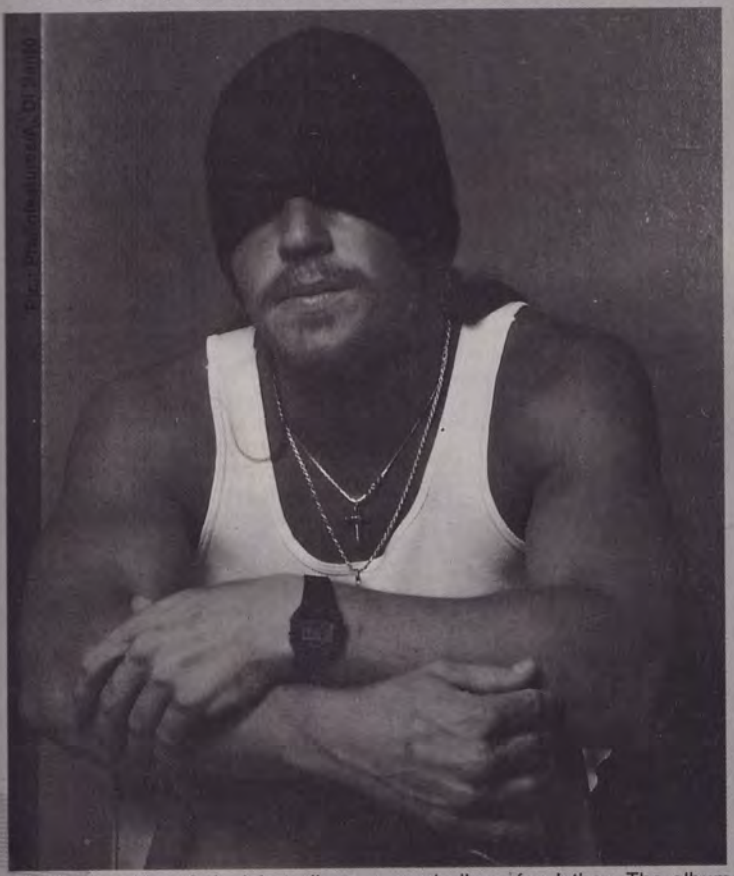
ON THE OTHER SIDE L.A. STUDIO TRACKING

With the Christmas season approaching rapidly, there is a varied feeling throughout the LA studios. Some are working at full pace to get their projects tugged away neatly before the holidays, others are already winding down. The busiest studio right now is SOUND CITY, who even had to refuse time for Lita Ford. So just who's working there? Well, Y&T, with noted producer Mike Stone are finishing up their long awaited new LP for Geffen, due sometime in February. Mark Ferrari and his new band commence tracking for their MCA debut with Kevin Beamish producing. A new outfit called Katmandu, featuring ex-Fastway singer Dave King and former Krokus/Asia guitarist Mandy Meier, have completed demos for Epic, and finally Atlantic artists D'Molls are mixing their second album here as well. Over at TRACK RECORDING Jane's Addiction in one room and somebody named John Doe (really!) have lock-out for the next few weeks. Dave Gorden is producing the Jane's Addiction album, their second for Warner Brothers. Speed metallers Atrophy just got done here with Bill Metoyer producing their second LP for Roadracer... THE MUSIC GRINDER has newest Enigma signing Juliette from Florida working with Frank Sullivan on their debut album. But the big news here is the arrival of the mighty Exodus to do drum tracks for their new album, their debut for Capitol Records. The album will feature new drummer John Tempesta and Exodus boys Gary and Rick will be coproducing with Csaeba Petocz engineering. The band chose Csaeba because of his brilliant work on Metallica's Garage Days EP. Further south, in Redondo Beach at TOTAL ACCESS, Dokken is finally recording a new album, this one for Geffen Records and his first featuring Swedish guitarist John Norum as

Pic.: Photofeatures/J. Conrad

Pic.: Photofeature

well as drummer Terry Bozzio. Expect this exciting new project to arrive early next spring...At AMIGO, two cool new bands are busy. First, Dirty White Boys with Earl Slick are mixing their debut with producer Chris Steinmenpz, while the band Reverend with ex-Metal Church vocalist David Wayne are working on demos for a newly acquired publishing deal with Virgin...At RUMBO RECORDERS, the fabulous Suicidal Tendencies are working on a full new album with Graham Stuart producing. Expect this Epic Records project to be done after New Year's. Also, new Virgin signing Something Happens, a hard rock band from Ireland are recording with Ed Stasium producing and melodic rock band Wiretrain are working on a second album for MCA with Don Smith behind the controls....Speaking of Ireland, No Swe-



at are recording their debut album for Polygram Records with Keith Olson producing at GOODNIGHT LA STUDIOS. Joe Elliot of Def Leppard is the one responsible for discovering these guys! Their brand of Thin Lizzy/Bad Company hard rock should go down well these days. Also in the same studio is Magnum working with Keith Olson on their new album to be titled 'Born To Be King'...For you fans of French rock, guitarist Yves Chouard is recording at THE EDGE STUDIOS with Josquin Despres producing. The album will feature guest musicians Billy Sheehan and Steve Lukather...At CHEROKEE, Ricki Nelson's two sons are recording an album for Geffen under the band name Nelsons. Other acts here include Skull with Bob Kulik for Enigma and Sons Of Angels for Atlantic...Another biggie is the imminent release of a new Death Angel album, their first for Geffen. Max Norman is currently mixing the opus at SKIP SAYLOR STUDIOS in Hollywood. At ONE ON ONE, Duane Baron is producing the second album for Jetboy. The album should be out on MCA in February. Classic rockers Cheap Trick are scheduled to begin on their next Epic album here next month, just as Eddie Van Halen, together with Ted Templeman are with the band Private Life...The best demo band is reported to be Diamond Lane from San Diego who have been working at BEACH CITY RECORDING....

John Strednansky

di Summers

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NEAT RECORDS
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THESE BOOTS WERE MADE FOR KICKIN' ASS!

Every so often a tape comes into our possession that makes us sit up and listen. This doesn't unfortunately happen on a daily basis as the ratio of good to bad is weighted heavily in favour of the dross (or Bros as we otherwise know it). Cats In Boots' album 'Kicked And Klawed' not only made me sit up and listen, I was reaching for the volume control screaming 'yes, Yes, YES!!!'. It hit my musical orgasm nodule (located somewhere behind my left ear) and reduced me to tears of gratitude for restoring my faith in new rock bands delivering the goods. The album's opening track for example, 'Shotgun Sally' is so dirty that you need two changes of underwear before you've reached the second chorus.

Lead singer Joel Ellis is curiously restrained for a man whose voice alone threatens virginity the world over. I had expected an outrageous Skid Row style 'Hey, m*****f**k*r, how're ya f**k*n' doin' baby?' (with maybe a couple of ***'s thrown in there for good measure).

''Hey Andy, what's happenin'?''

That question is probably the worst question in the world to ask me. How should I know, I got left behind as a certain John Osbourne once said. Unperturbed I asked him to tell an expectant MH the scam on Cats In Boots. Starting with the over-riding feature of the album which is the energy which froths in abundance out of the speakers. Where does the root of that energy lie?

''I think it comes from a just knowing what rock'n'roll is all about. Our roots are basic and not contemporary. My roots as a vocalist go way back as far as the sixties to mid-seventies. We like a lot of the punk acts like the Pistols as well as blues and Southern rock acts. What you have to remember is that there are very few bands who are innovating today, those who are innovating are beyond the spectrum of what we want to do. The stuff we get off on is more basic - we don't want to end up sounding like Yngwie Malmsteen!''

Knowing what rock'n'roll is all about is something that many bands would like achieve. But how do you define it, more importantly how do Cats In Boots define it?

''Rock'n'roll is real basic. Before all this fancy stuff came along what did you have? A guitar and an amplifier. You plugged it in, got sound and played with feeling to express what you wanted to say. Sure a lot of guys in the sixties started innovating with weird effects, but rock'n'roll came from the fifties first without all those effects.

The bands I like today are AC/DC and The Cult because they are pretty much concerned with straight ahead rock with very little in the way of frills, which is what we are about too. We will never go to the big production and sacrifice the raw edge and passion which we feel comes over on the album. This is why we worked with Mark Opitz because we knew he could help us get where we wanted to go. The only thing which might come in the future is the possible increase in instrumentation.''

'Raw' is a good word for Cats In Boots, particularly Joel's voice. I cannot believe that anyone goes from say twelve or thirteen with an angelic kid's voice to one which sounds as if you were using a couple of half-bricks as vocal cords. So what is it, a case of whiskey in the morning followed by vigorous shouting and swallowing of swords?

''That's about the size of it! (said the bishop to the actress - Ed.). Lots of drinking of harsh substances combined with lots of shouting and whooping it up! Actually it's probably more to do with my sisters who were pretty nasty and I got years of practice screaming back at them.''

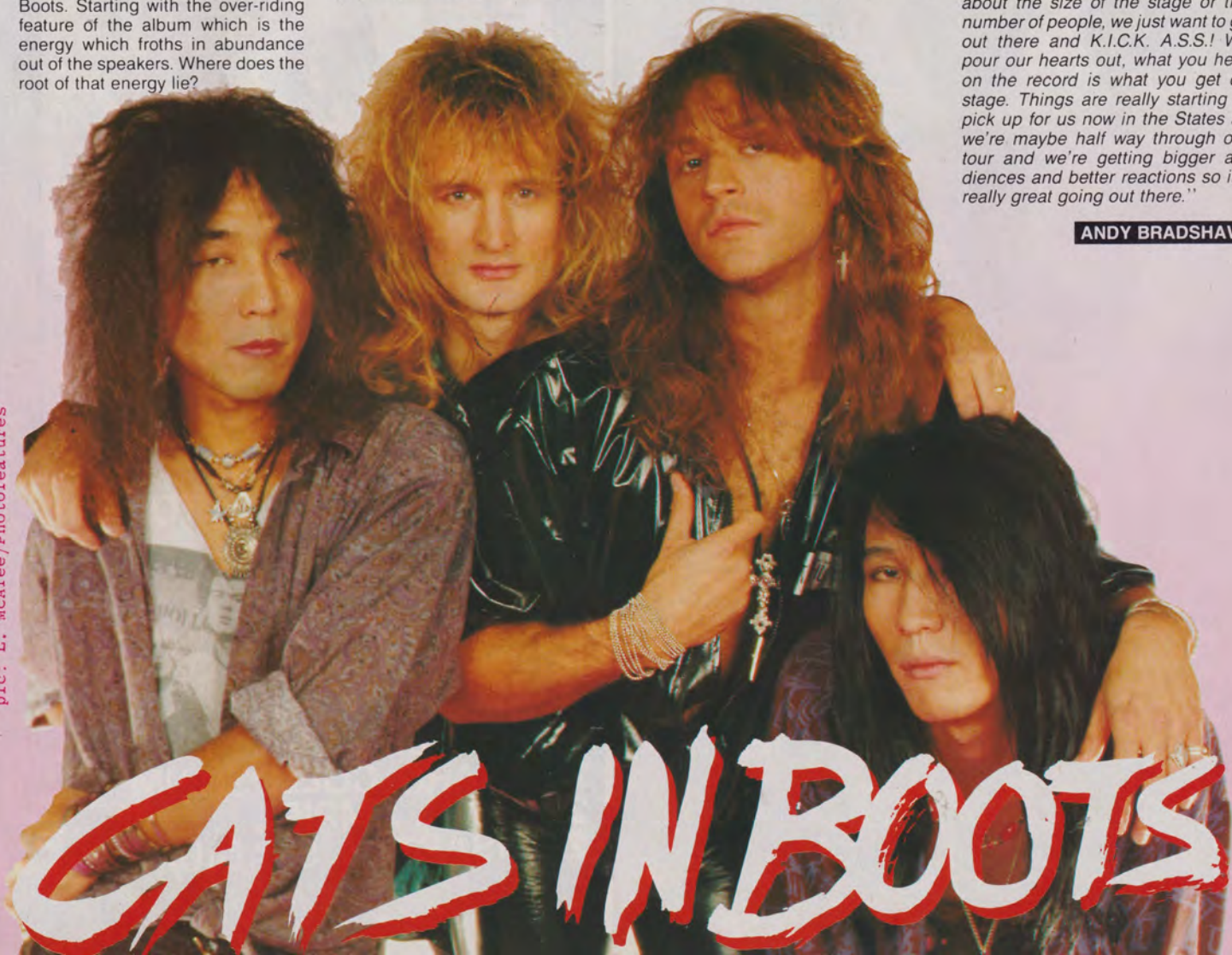
So there you are, the secret of being a rock singer is to shout at your sisters. Rather unorthodox I grant you but surely that could not be quite enough to get a record deal, weren't there bands before Cats In Boots?

'' Oh yes. I started singing in nightclubs when I was sixteen years old singing old rock'n'roll standards back in Cleveland. I used to sing everything. In all honesty though I did want to make sure I had a voice when I was older so a while back I took some instruction from an opera teacher which might be a little hard to believe, but it was useful. More recently I've been seeing the same vocal coach who's worked with Axl Rose and Jack Russell. Really, every professional singer should do that because the way tour schedules are these days your voice has to be able to stand up to it.''

Cats In Boots have been out on the road recently and are thoroughly enjoying it, but what can you expect at one of their live shows?

''Lots of genuine enjoyment! We don't have some attitude problem about the size of the stage or the number of people, we just want to go out there and K.I.C.K. A.S.S.! We pour our hearts out, what you hear on the record is what you get on stage. Things are really starting to pick up for us now in the States as we're maybe half way through our tour and we're getting bigger audiences and better reactions so it's really great going out there.''

ANDY BRADSHAW



pic: L. McAfee/Photofeatures

STILL PRETTY AFTER ALL THESE YEARS

''Who have you signed???'' **I asked our local Roadrunner representative over the phone.** ***''The Pretty Things''*** **came the answer.** ***''And they've just finished recording a twelve inch single''*** **The LP will be out in early 1990...''**

The Pretty Things... Roadrunne, more famous for signing obscure thrash acts, don't seem to be stopping at anything. But who knows, maybe the old blokes are worth the effort. After all, they were one of the bands who in their heyday were responsible for giving rock 'n' roll the reputation is has as being a haven for 'wild sex, brutalities, obscenities, drugs and revolution...'. All of these attributes have effected the way people think about rock music to this day (and surely one of the reasons it's still so popular...) The Pretty Things have just released a rehashed version of their classic track 'Eve Of Destruction' as the first single on their new label. It must be worth checking out the rock and roll encylopedia to find out more about this legendary band, who had their most famous moments more than twenty years ago.

"THE PRETTY THINGS", says our source of knowledge, *''were founded in London in 1964, named after the Bo Diddley song Pretty Thing. They played American blues standards with a brutality that made the Rolling Stones look like a 'vicars tea party' in comparison - at least according to journalist Nick Cohn. Dick Taylor, lead guitarist in the 'revolting' band had originally played rhythm guitar with the Stones, before teaming up with Phil May (vocals) and forming the Pretty Things ...''*

The Pretty Things repeatedly changed their musical direction during the course of the years, sometimes evolving into a more lyrical band, sometimes sounding more folky, then heavy again, but they never really made it big. The band only had one major hit, the track 'Eve Of Destruction' which was their version of the Vietnam war. The song was happening at that time, and who knows maybe the lyrics are still as up-to-date now as they were then.

And this is the track that the rockers are preparing their comeback with. The last time they did anything of any importance was in 1981 when they released an album called 'Reverse Logic', which never got the recognition it wouldn't have deserved anyway...

''We've been working really hard ever since, although things may not have seemed that way.'' Phil May explained to me over the phone, which was a public phone booth. He was calling me from Sussex University in Brighton, where the band are currently hard at work rehearsing their live program and he continued: *'' We've been rehearsing a lot and we've been hard at work in the studio as well.''*

The current line-up has been hard at work under the name Pretty Things for the last fourteen months now, during which time they have recorded an entire album which will be released any day now.

Apart from the original pretty boys Phil May and Dick Taylor, a certain Mark St. John is also worth a mention, who is a spoecialist in all things to do with percussion etc. *''Mark had been wanting to produce the band for a while now. We started getting things together sometime in 1982 or 1983, but we didn't get anything together because the band split up after we'd recorded just a few tracks. We then lost contact with one another for two or three years, until recently we met up again by accident. 'Hey, I still want to do something with you', was the first thing Mark said. I then answered: 'Listen, I'm not really interested in doing much at the moment. The whole music industry is in a real state right now, it's full of all this dance and house stuff, that's not the kind of thing I'm into, I want nothing to do with it!''*

Mark didn't seem to agree with me so eventually we started work on this album after all.

Mark had given up the idea of producing the whole thing himself, he wanted to join the band as 'just' the drummer. So we started looking for a producer, and we found one, although after a short while we found out that the chemistry between him and us was completely wrong. In the end Mark started playing drums with us and he produced us too. Mark brought Frank Holland into the band. He ended up not just playing guitar and keyboards, but was also responsible for co-writing the songs and co-owning the studio.

During this time the basic foursome established itself consisting of Mark, Dick, Frank and me as the main line-up. We'd ask other muicians to come into the studio as well to help us along during certain phases. We gave ourselves unlimited time and freedom while we wrote the songs. When we got the feeling that horns would sound good to a certain song, or an accordeon or a hammond organ, then we just used the instruments where we wanted to...''

And the results are pretty interesting, as you can hear on the twelve inch which has just been released. The Pretty Things can't just be shoved in any old pidgeon hole, the band are just too competent and varied for that. Their myriad assortment of musical morsels includes influences ranging from soul and folk music as well as funk and reggae-rock - the Pretty Things have obviously been trying a quite a few things out during the last forteen months.

May and Taylor are just getting the live band together, and they will possibly be supporting The Rolling Stones on their world-wide tour soon. Except that Phil May didn't seem too pleased with this idea. What's wrong with suppoprting Jagger, Richards and co?

''There are two sides to that story. Normally, at least as far as my experiences goes most fans only enter the hall in time for the main band, and the hall slowly fills itself up until they're on. The thought of playing a hall with a capacity for 20,000 people when it is filled with only 3,000, isn't exactly by idea of fun, expecially as most of these people will have come to see the Stones, and won't be that interested in the support band. I mean a support slot like that can further a bands career, but it can cause quite the opposite reaction as well. That's why I'm not really sure whether we really want to do it or not...''

We'll soon fond out and until then let's just give the Pretty Things record and give it a couple of spins!

EDGAR KLÜSENER

The Difference Is In The Rock 'N'Roll

Greg Howe has the reputation of being the most versatile member of Mike Varney's guitar hero gang. Whereas his collegues continuously rip off each other's solos and riffs, Greg Howe's attitude is different. His musical background is rooted somewhere inbetween blues, fusion and anything else that takes his fancy. Greg was never a fan of Paganini's technical studies and he never played them to death in the same way as Malmsteen and his other cohorts did. Which is why Greg Howe's new record 'High Gear' will cause the hearts of many guitar fans to beat faster, continuing in the same logical pattern. Stefan Kerzel interrogated Greg Howe over the telephone.

Greg Howe

"Of course I know that everyone initially compared me with the rest of the Varney pack." The black string merchant told us. But experts were aware of the stylish differences to his colleagues when they heard Greg Howes debut instrumental recording. "That's because my musical roots aren't so much in classical music as in rock 'n'roll. I was never a classical guitarist. I like all kinds of music." Listening to the record, you realise he's speaking the truth.

What he says next comes as quite a surprise. "I sent Mike Varney a tape towards the end of '87 and he immediately offered me a good deal. Except there was a catch. Mike Varney insisted on an instrumental album, and I really wanted to record an album with my band." So that's what happened. "The deal only materialised because I agreed to record a solo record first. Otherwise I wouldn't have got a record deal. 'High Gear' is the LP I would have really liked to have recorded right at the beginning."

There aren't many musicians around who manage to ignore their egos and think in terms of a band. "The difference between me and other guitarists is that we can write good songs. All they prove is that they can play their scales." There's laughter somewhere on the otherside of the Atlantic. "I never wanted to be a guitar hero, I always just wanted to be a musician in a good band. Of course Mike Varney was very sceptical at first but he loves it now."

Greg Howe is at present touring the States with his band. The tour is taking them from the east coast to the west coast. A bundle of concentrated energy explodes every night on stage. After years of waiting, Greg Howe is also finally able to play in the same group as his brother Al.

"Most fans aren't really interested in how well you play guitar, they're just interested in your songs. It's got a lot to do with feeling. Look at most of the other people around. It takes ages for them to get anything together after they've released a really good solo album because the logical improvement of a good record is a good band. And that's exactly what happened with us."

THUNDER

THUNDER STORM WARNING!

Thunder first shattered my senses on July 14th 1989, at darkest Milton Keynes the occasion of the band's second live show. Guitarist Luke Morley, vocalist Danny Bowes, co-guitarist/keyboardsman Ben Mathews, drummer Gary James and bassman Snakey walked on stage and hit us right between the eyes with a series of strong, powerful, bluesy rock songs of a calibre rarely heard this side of the Atlantic. Thunder roared, lightning flashed and I was struck down in no uncertain terms.

Since then the band have recorded their debut album for EMI, due for release early next year, have released their single in the shape of -'She's so Fine'- and are now on a five week tour of the UK, including two much coveted support slots on Aerosmith's long awaited UK visit.

Luke Morley is concerned that Thunder might be labelled Terraplane Mk II. Is this a problem? *"Not at all,"* he laughs. *"I think the music is so different and the band's attitude is totally different. Terraplane was a very considered kind of thing, we were trying very hard to do things in a certain way. With this band it's very much a question of plugging in, getting on with it and it comes out like it sounds really. There's nothing about this band that is manufactured and that's why it's fun to be in."*

How was Thunder born?

"Basically after Terraplane Danny and I went off and I had a lot of songs written, which have now turned into Thunder's first, and they were quite different from the stuff Terraplane had been doing - much more basic, guitar orientated and bluesy. For the first set of demos that we did we had a session drummer come in and I played the bass as well as guitars. It was that tape, funnily enough, that eventually got us our record deal."

That demo was also produced by ex Duran Duran man Andy Taylor, whose association with Thunder extended into his producing their debut album. But more about that later. At this stage Luke and Danny had a burning hot demo on their hands, just about every major label chasing their signatures and an incomplete band.

The search was on for a suitably hot selection of musicians and, after numerous fruitless auditions, Gary had been re-recruited after a chance meeting in a pub. Ben was actually a long time associate of Luke and Danny. Finally Snake, who had previously done session work with the returning drummer, joined the fold two weeks after the band indeed their deal with EMI.

How, did Thunder capture such a prestigious record deal under those circumstances?

"How?" exclaims Luke. *"You'd have to ask Nick Gatfield (the EMI A&R man responsible for snatching their signatures) that! I think it was because we weren't 19 year old kids attempting to do it for the first time. Because of our experience he respected our opinions quite a lot. The timing of the demo was unwittingly perfect because we had no idea that everyone was looking to sign a bluesy-ish rock band at that time and we happened to pop along very appropriately right then. The reason we favoured EMI was because of their track record in this country with British rock bands. They understand the marketing of rock music, whether it be Iron Maiden or Marillion, which is crucial."*

Not only that, but they also appear to be prepared to put their money where their mouths are. Although the boys weren't whisked off to some exotic studio overseas - they disappearing instead into Great Linford Manor at Milton Keynes for six weeks - they did have the engineering services of Mike ('Permanent Vacation', 'Sonic Temple', 'Pump') Frazer to complete the aforementioned Andy Taylor's production. A marriage made in rock 'n' roll heaven, if what Luke tells me is anything to go by. *"Mike and Andy got on really well and it was a real team effort - six weeks of drunken debauchery and we managed to make a record in the middle there somewhere! It has that kind of spirit about it and one of the reasons I'm proud of it is that it sounds like we sound."*

Lyn Guy

Pic.: Photofeatures/A. Di Santo

THE LAST WORD IN ROCK 'N' ROLL

"So which one of the babes do you want to talk to?" **asks the extremely enthusiastic publicist at Enigma Records. The babes in question are the guys in XYZ, the newest darlings at this record company whose last mega success was a few years back with Poison. A new success is long overdue - and indeed, most in the know do consider XYZ to have the potential to rise to the top of the rock heap, just like the glamour boys did a few years back. But all roads to success are filled with setbacks, and even our interview started out on shaky ground. Literally!**

"How are you guys surviving up there?" asks bassist Patt Fontaine, referring of course to the earthquake here in San Francisco that caused an unwanted delay in this interview. *"I don't like earthquakes. I heard that only Texas, Wisconsin and Florida are safe from earthquakes, but who'd want to live there."* He could go back to Europe...

Europe? XYZ's genesis indeed began on the Continent, where Patt and lead singer Terry played together in various studio and band projects. But Patt has spent most of his life in the States. What brought him there?

LOVER

"I am one of those Mayflower guys, just 500 years too late," he says with an accent that is difficult to pin-point.

"So many people have been moving to the States throughout history. It wasn't a musical reason for me, I just happen to be one of those persons. I was only seven when I came here and ended up living in Maine."

But Patt's ex-wife, a lover of anything European, made him travel back and forth to France, where Patt ended up doing some studio work and a couple live gigs under XYZ moniker. But, as he is quick to point out, the current band got its start in Los Angeles. *"Those shows in France were a totally different line-up,"* he says. *"We recorded an EP in 1982, but it was more of a project, not a band. We had a manager in Connecticut, and he sent us to Europe to do the EP because studio time was so much cheaper in France. We got on the plane, spent three weeks in the studio and came back to mix it here. We never really plugged into the metal scene that was going on there at the time."*

His musical direction was set - hard rock with melodic structures and an international flavour accented even more so by Terry, who landed on these shores only six years ago. The two relocated to New York, but didn't remain there for too long, as Patt explains:

TRENDY

"When Terry got there, it was cold, the middle of winter. We were very poor, but we got to play a few gigs at places like CBGB's. We had a car, but that's all we had. We were sleeping in this car. So one day in 1986 we decided to leave for Los Angeles, because of the weather. Now that I am here, I am not disappointed by the weather, but by the rest of the stuff going on here."

Patt's biggest criticism was the trendy attitudes with nothing but Poison clones everywhere. (Sounds like fun, lets all go to LA. Ed). Their own tape was turned down by everybody, as nobody would listen. *"It was horrible, we were never into this make-up glam stuff and people here couldn't deal with that. We finally found a couple of guys like us, and little by little we started playing again. We stuck it out, because I'll always do whatever it takes."*

The two other babes to join were Americans Paul Monroe on drums and young guitar wiz Marc Richard Diglio, both from the East Coast. What did it take for these two to fit in? Said Patt, *"We were extremely concerned with the guitar player. We needed somebody exceptionally brilliant. We met Marc through a friend and he was the only guy we tried out. Funny, we were actually not all that impressed with the guy, but there was something there. He had this raw vibe and a great attitude for the music and I knew that in the long run it would be perfect."*

Marc, who all this time has been fooling around with a bunch of new equipment, spoke up. *"When I was in Connecticut, a friend gave me a tape of some old XYZ stuff, the first music Patt and Terry did after they came to California. At the time I was also thinking about coming out here, but not to join XYZ. I came out here like everybody else, to join Whitesnake or Dio."*

So Marc was given the opportunity to grow within the band. Patt himself is a long term kind of guy, reflecting his European attitude at least in this respect. *"That's okay if it takes longer to grow into a final product. I saw a lot of talent in this guy, so we decided to stick it out. I knew that within a year, he'd be kicking ass!"*

"It was great hooking up with these two," adds Marc. *"They were so much like me, in spite of their European background - very determined, very eager. I also liked their type of influences. Growing up in Europe, they were used to hearing Scorpions, Michael Schenker, Deep Purple... Myself, I was into the Van Halen/Aerosmith sound. It created a fantastic combination."*

CLONES

Hollywood was filled with Poison, and later, Guns n' Roses clones. But as both insist, it wasn't all that difficult to avoid those trappings and getting sucked into similar cliches.

"We didn't mean to do anything different, we were just the way we were," says Patt.

"We just stayed the same," adds Marc, *"Poison were the biggest thing around that everybody tried to mimic. We had the opportunity to jump on the band wagon, we even tried to write a couple of songs like Poison, but there was no satisfaction in doing that."*

"Everybody was into wearing scarves and bleaching their hair" Patt continues. *"We had a much greater down to earth attitude. We were working construction jobs and often we kept on the same dirty clothes when we went out. The Hollywood attitude of having to dress up - we were never into that."*

This attitude and continuing persistence paid off, as in early 1989, the jackpot was finally hit when XYZ landed a contract with Enigma Records. Patt recollects the day it happened in vivid detail.

"It was such a stupid story," he laughs. *"My friend had a biker club where he played our tape all the time. One day, he was leaving his club on his motor-cycle and dropped his glove at a red light along Sunset Boulevard. Behind him, in a car, a girl picked up the glove and followed my friend, who was on his way to the Troubadour where we played that night. So he invited this girl to the gig and she turned out to be working at our record company. Next day, Curtis Beck called and we had a deal."*

The band then entered the studio and spent eight months for rehearsals, pre-production and finally recording their debut album just released this month. Produced by Don Dokken, it is a hybrid mixture of the entire hard rock spectrum.

So how did XYZ meet up with Don Dokken? The fact that Don's early days as a rocker and his first album first saw the light of day in France similar as XYZ's is purely a coincidence. It was through Enigma's owner, Bill Hein, that Don was brought in to work on this project.

"You know, I was never really a Dokken fan," points out Patt. *"But after I started working with the guy, I realised just how talented he is. When you listen to a Dokken record, you'll never notice his potential."*

"Working with Don was a situation I look forward to in my musical career," admits Marc. *"It's a major goal for me to work with people like him. He is so generous with his talent. His experience from working with George Lynch taught me so much about writing and arranging."*

So is XYZ the last word in rock 'n' roll? Marc: *"Did you see that poster that said XYZ is the first word in rock 'n' roll? No, XYZ is not the last. We always talk about what XYZ stands for. I mean, what does ZZ Top stand for? When I look at the letters XYZ, I think of the alphabet. These are the coolest looking letters, not boring like ABC or STP. XYZ has beef to it and it is the name of a cool band in hot California..."*

Patt: *"I wish it was, but I am not that optimistic. No, it's not the last word. We don't bring anything to the scene that's going to change the musical world, like Eddie Van Halen or Jimi Hendrix did. We do bring a classy touch to what's going on today. We bring a sexy feel to a dirty, trashed scummy musical trip and that's okay with me..."*

So, just like that Mayflower, the babes in XYZ are ready to sail...

JOHN STREDNANSKY

Forgotten JEWELS

Welcome to the latest edition of our mighty Forgotten Jewels epic. This time we've chosen some tasty vinyl morsels you won't have to hunt down at rare record fairs and car boot sales. Most of these records should still be available in well-stocked record shops.

NEW YORK DOLLS
Too Much Too Soon
Mercury/Phonogram (released in 1974)

David Johansen: Vocals
Johnny Thunders: Guitar
Sylvain Sylvain: Guitar
Arthur Kane: Bass
Jerry Nolan: Drums

The New York Dolls had a major influence on rock bands as did some punk bands. They never gained much commercial success despite their completely eccentric appearance. The N.Y. Dolls were an underground cult band in the early seventies who played a mean rock 'n'roll influenced by the Stones and the Stooges.

Light years before Twisted Sister and Motley Crue appeared on the scene, the N.Y. Dolls were the first glamsters since Bowie to shock the brave new American world world with their extreme outfits, their blatantly tarty make-up summing up the whole sleazy seventies image. Because of their love of all things kinky, and transsexual, and anything else that shocked Joe Public, punk rockers loved the Dolls.

The fivesome were around for ages before a record company made up its mind to sign the band.

'Too Much Too Soon', the second and last album sounds unsophisticated in places but it is always original. And it proves how the glam rock brigade donning feathers and patent leather pants were out to get rid of the usual rock formulas. Most of the songs were based around the skeletal basics of rhythm and blues, with the songs dolled up thanks to crude lyrics like 'Puss'n'Boots, 'Stranded In The Jungle'. The amazing riff introducing the opener 'Babylon' could have easily been written and played by the Ramones. W.A.S.P. main man Blackie Lawless spent a brief period playing with the Dolls towards their end. The two creative heads in the band were Sylvain and Johansen (Johansen was also involved in Aerosmith's 'Sight For Sore Eyes'). The band was frequently mentioned in the same breath as scandals, drug victims, ransacked hotel rooms and orgies - basically they had 'Too Much Too Soon'. The record buying population sadly failed to see the potential that 'Too Much Too Soon' entailed.

KERRY LIVGREN
Seed Of Change
Kirshner/CBS (released in 1980)

Kerry Livgren: Guitars, Bass, Piano, Synthesizer, Organ, Clavinet, Fender Rhodes, percussion, Mongo Drums.

'Seed Of Change' was the first solo album recorded by Kansas guitarist Kerry Livgren, and it is with caution I would recommend this record to real heavy metal purists. The seven songs on the album are epic tracks, they are arranged in an almost wasteful way, and are more reminiscent of the sound of classical music and jazz rock. The record isn't exactly jam-packed with juicy riffs! The record is characterised by the voice belonging to the great singer who Kerry invited to join him in the studio on a couple of songs.

Musicians Barriemore Barlow on drums, Paul Goddard on bass and Mr. Livgren on keyboards and guitar keep their heads discreetly down during the track 'Mask Of The Great Deceiver' and the vocalist is allowed to let himself go in his own unique style. Ronnie James Dio (!) is a

master of his trade and and is in complete control of the slightly mystical track. The atmospheric 'To Live For The King' with lyrics that seem to have been written with the short Californian in mind, are particularly brilliant thanks to Dio's involvement. Apart from Livgren, who contributed the elegant guitar parts the bass bass lines are pretty amazing too.
The quality of routine and a nice portion of pomposity characterise 'Seed Of Change' , thank to the involvement of musicians from Kansas, Jethro Tull (Barriemore Barlow who also helped out Robert Plant and Yngwie Malmsteen), Le Roux and the Atlanta Rhythm Section. The album deserves to be listened to, if just to hear Dio on vocals.

AXE
Nemosis
Atco/WEA (released in 1983)

Bobby Barth: Lead vocals, Lead Guitar
Michael Osbourne: Rhythm Guitar, Vocals
Wayne Haner: Bass Guitar
Ted Mueller: Drums
Edgar Riley Jr: Keyboards, Vocals

"A band's most recent record is always their best, man. That's why we keep on releasing new records." a questionable character recently told a record company when asked about his recording habits (no names). Even if that isn't always true, it was that way with Axe.
Founded in 1978 by Michael Osbourne and Bobby Barth, the fivesome recorded four LPs which all signified a continuous forwards trend. Visually they looked like any old Southern Boogie set-up with a band name and a fairly unimaginative maniac metal sleeve, but musically, Axe cooked up a completely different stew. Their music could most accurately be described as AOR metal with a bit of bite, Whereas the first two releases (on MCA) still sound pretty wimpy, once Axe and switched to Atco Records they turned a lot harder and more decisive. 'Nemesis' lies somewhere in between the Blackfoot albums 'Siogo' and 'Vertical Smiles'. Although it contains keyboards, there are also two guitarists present and neither lead nor rhythm restrain themselves in the slightest.
Apart from the similarity in style, the same management and producers (Al Nalli Productions) as well as the same record company, Axe also enjoyed an intensive friendship with Blackfoot, they helped each other out in the studio, writing songs and Bobby Barth later helped Blackfoot out on stage as well. And while we're on the subject of songwriting, apart from Barth's excellent voice and occasional very good lead guitar playing, Nemesis also sparkles with fine harmonies and moods.
Compared to earlier albums, Bobby enjoys increased support by the rest of the band. Amongst the eleven songs are a few goose pimple inducing straight rockers as well as some sad ballads, and they're especially sad when you bear in mind how Axe's hopeful career was ended - it came to an abrupt halt when a car accident killed Michael Osbourne in July 1984.

TRASH
Watch Out
RCA/Ariola (released in 1982)

Tony Roy Taylor: Vocals
Mike 'Mojo'Mocadem: Guitar
Gene Ball: Guitar
Pete 'P.J.'Jaegerhult: Bass
Rudy 'Runner' Fluch: Drums

As with Axe, Trash also had initial difficulties getting anywhere because of their name. Old fans will remember the band as having played on the 'Scandinavian Metal Attack II' sampler, on which they played a pretty convincing bluesy heavy rock number framed by brutal-death specialists Bathory and Biscaya.
Trash had good taste and dedicated their debut to *"everyone who taught us what we know, some of whom are in heaven and some of them are in hell, some of whom are alive and kicking (at least we hope so...)"*
'Watch out' starts out with hesitatingly grooving beats, sounding a bit like Tesla. The fivesome then burst into a cover version of Lou Reed's legendary 'Vicious'. During the eight following tracks, Trash manage to play there way through virtually every category of rock in existence. Starting with an emotionally laden Whitesnake influenced mid-tempo track ('Drop And Die') they continue with a boisterous boogie in the same vein as someone like AC/DC or ZZ Top (Bombay Mail') right up to the crude Motorhead attitude ('We Gonna Get Foxes'). These acts only acted as a guide lines. Trash never actually copied any of these bands.
Why Trash never made the big breakthrough, despite euphoric press reactions and a promising deal with Atlantic, will always remain a mystery.

HAVANA BLACKS
Faceless Days
Parlophone/EMI
(released in 1987)

Guts: Voice, Guitar, Organ
Nuts: Guitar, Vocals
Rehti: Bass, Vocals & Acoustic Guitar
Paku: Drums, Shouts, Percussion and Acoustic guitar

Although their record 'Indian Warrior' from 1988 was hardly acknowledged, the Bad Company/Led Zeppelin cross-over sound created by the Finnish quartet remained largely unnoticed, it was still one of the most pleasant surprises of the year, and it was what The Firm had always hoped for.
As far as the debut is concerned, the Blacks move with an unpolished rough spontaneity from the short opener into the title track. The opener 'Cafe Interpol', an instrumental lasting less than two minutes. It is guaranteed not a planned, pre-arrange affair, you can hear it's a the result of a jam session. The Finns have obviously sussed out how they can warm themselves up playing.
Havana Blacks help themselves freely to influences and idols. Their idols are bands like Taste, Free, Ten Years After and Led Zeppelin. Four traditionalists who just play the kind of music they like top listen to. One of the highlights off 'Faceless Days' must be the cover version of Fleetwood Macs 'Oh Well' played powerfully and teamed up with an Eighties aggressiveness. Guts growls and croaks while Paku develops an incredible dynamic and increases his beat until he levels out his adrenalin level to a generally acceptable level with the help of a drum solo. The recording sessions to 'Faceless Days' probably took place in some wooden hut, miles away from civilisation.

MATTHIAS PENZEL

Demon

NEVER SURRENDER!

With two albums BREAKOUT and TAKING THE WORLD BY STORM Demon who were always one of the almost forgotten legends of the NWOBHM, always managed to step out of the shadows of the English scene.

They are currently touring Germany, which they played for the first time when they toured with China some two years ago. Nine different gigs, which the Demon vocalist Dave Hill still remembers despite some unfortunate circumstances, only too well:

"Our tour with China was quite a positive experience for us, because it gave us the opportunity to play Germany - even though the organiation of the tour left a great deal to be desired.

The whole thing got practically off the ground in the last minute, and there was no time left for any advertising so the gigs weren't, particularly packed. But who cares - we were happy enough to get the chance to tour Germany, because it never worked out before.

It is nice to think about all the gigs . It was great fun for us and the fans obviously enjoyed it too!"

Hopefully the new tour will work out better...

"Of course the organisation will be better and we looked after the promotion as well. We sold loads of records in during the past two years, so our tour should work out just fine. But we aren't too naive and we basically do not know how the musical climate is over there. Anyway, we will be happy playing and we hope that we aren't disappointed."

Demon fans have all the reason in the world to be happy because - provided everything works out - there will soon be a new live LP courtesy of the sadly underrated UK-comboout in the shops. It is not clear whether the recording will be take place towards the end of the year or during the second part of turopean countries, which starts at the end of January and will cover numerous - European countries including England.

"As far as I know has Dierks-Recording Mobile been booked for one or a few shows in Germany" said Dave. "If and when we'll be able to come up with the live LP depends finally on the quality of the sound during the gigs but we've been playing with the idea of publishing an album like that for quite a while and I suppose Germany is the ideal place to record a live LP."

Indeed despite the fact, that they still do not have a German deal are the boys from Britain more popular in Germany than in their own country.

"Semaphore imports and distributes our records in Germany, but our actual company (Sonic Records, the label of the Demon manager Mike Stone) is based in England. Semaphore seems to be pretty keen to publish our next LP in Germany on their own label. But that is still under negotiation, nothing definite yet. Anyway, it's funny to be selling more records abroad than we do in England..."

It turned out to be a difficult undertaking to set up a coherent tour in Britain. The final result consists of 14 dates during 25 days.

"One of the major problems in England is, that a lot of the medium sized clubs and venues have closed down. So the only alternative is to play small clubs because we can't fill all the big places on our own. Therefore we have to support the more famous acts something we can't really afford, because it costs a lot of money."

BREAKOUT ('87) proved there was quite a difference in popularity around the world. Totally amazing considering, that Demon rank among one of the best British Heavy Rock Acts of the eighties!

"I have no idea why we are not making any real progress in in England" said Dave. "Anyway we haven't given up hope yet. I mean we are not a newcomer band any longer and at the people have to take notice. During the last month we gave a couple of interviews to some British magazines, something that we were hardly ever asked to do before. So at least it's kind of an upward trend, altough the specialist mags pay much more attention to the American acts. Maybe we have to make it abroad first before England comes to terms with us.

Just think about Def Lepard: They too were accepted in England after they managed their big break through in America."

Demon proved more than once during the past years, that they have both the endurance and the peristance. However nobody can work for peanuts all their lives, and the first rumours were going round, that the band will split up eventually if the situation doesn't change in the near future.

"Nonsense, who said that? We wouldn't go on tour, if we had plans to give everything up. Apart from that the situation isn't hopeless - on the contrary. Things going fine for us at the moment. We've been struggling for years and are not going to give up now!"

Götz Kühnemund

THE SOULFORCE REVOLUTION

Is the world ready for the soulforce revolution? Could todays Hardcore scene cope with the first Stadium-core band. A group of musicians with roots firmly embedded in the Hardcore scene, but not content to whack out the same two minute attacks for the rest of their lives. 7-Seconds have mellowed out over the course of their ten year existence and progressed into a highly versatile Rock band, oozing with emotion. This is rock with attitude.

Vocalist, guitarist and general idol of the Hardcore scene, Kevin Seconds (despite a stinking cold) explained to me from a call box (somewhere in America) what was going on in the world of 7-Seconds.

''Quite a bit actually, were doing this fairly large North American tour, which is about our eleventh or twelth, it's really going good. All the gigs have been really packed. Were going to be over in England in late Febuary, early March, which will be our first time over. That's our number one priority at the moment, to get over to England.''

And about time too! it's taken them ten years. Why so long?

''We were never quite sure if anyone new who we were, over in England at all. We wanted to make sure our album was distributed proply before we went over. We're ready to come over now, defiantly!''

The new L.P. 'Soulforce Revolution' is going down a storm in America, are you surprised by the success it's having?

''Yeah, I am actually, it did better than we thought it would, we thought it would do pretty good, but it's even hit the charts over here, it didn't get in the top ten or anything like that, but it's doing really good in the college music charts. It's also our first into the Billboard top hundred. Were really happy with it, it's the first album we've done in a while where I can still listen to it and not cringe!''

Through their ten year existence, 7-Seconds style has change pretty radically. Obviously with this, come the tedious accusations from people, ''You've sold out!'' Do 7-Seconds feel they are still part of the Hardcore/straight edge scene or have they ''sold out''?

Yeah, I do. Over here in the last few years, the albums we've been making , in some ways have alienated us from a few people. We never wanted to do that, we were just trying to make it interesting for ourselves after almost ten years.''

And the straight edge scene?

''We sort of got lumped into that, a long time ago, mainly because we were friends and always doing shows with bands like Minor Threat. My personal beliefs, are that I don't drink or do drugs, but I don't tell anyone else in the band not to just because I don't. I just don't believe in that. Parts of the current straight edge scene are really very productive and cool but there's also another element of it that's very militant. This aspect I don't dig on at all. I think that's crap!''

The big buzz is defiantly starting to happen, will 7-Seconds grow enough to be able to fill area's and become the first stadium core band? What do you see happening in the future?

''Our main thing right now is to finish this tour up and just get over to Europe. That's been our main thing for almost the last couple of years. It's just finding someone that can help us get a really decent tour and just knowing that we have records out that people know about. Things are looking really good for us, 1990 going's to be a good year for us. I just hope everyone keeps their ears and eyes open for the record and we'll be over soon and rock it up!''

Rock it up they certainly will, just make sure your there to join the soulforce revolution!

JAMES SHERRY

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US Live SPECIAL

LAST CRACK
WOLFSBANE
GOTHIC SLAM
LIZZY BORDEN
SEPULTURA
WARGASM
ANNIHILATOR
TESTAMENT
WRATHCHILD AMERICA

Business has been booming throughout the year in America - at least as far as metal and hard rock goes. In fact this kind of music has never been as popular in the States as it is now. The Billboard charts have become a meeting place for hard rockin' bands and there are at least fifty different metal publications available on the magazine market. Guns N'Roses, Def Leppard, Whitesnake, Metallica and cohorts have kicked open doors, enabling even the smaller bands easier entrance into the business.

The situation within the live sector is similar to that in the charts and in the media. For example anyone wanting to spend the evening in New York at a club or a venue will find himself forced to make a choice: Sepultura or Soundgarden? Whiplash or Lizzy Borden? Overkill or Testament? Hardly a day goes by on which there aren't at least three interesting gigs taking place within a radius of twenty miles. And it's sometimes difficult to choose where to go...

On 26 October the choice fell on Gothic Slam, Last Crack, Wolfsbane and Splat, who were all playing in a club called 'The Zone DK'. This joint is normally an S & M club where rich and kinky New Yorkers whip, beat and torture each other to their heart's content. And because its a well-known fact that head bangers are potential torturers themselves, the idea was to kill two birds with one stone. So for the last few weeks metal concerts have started to take place at the Zone DK as well as the sado-masochist orgies...

The opening slot was tonight filled by three New York guys called Splat, who sound like Motorhead and look like Blessed Death. Splat rounded off their grungy, miserable rock 'n'roll - it was miserable because of the dreadful sound - with some street rockin' songs in the same vein as Steve Jones or Law & Order. Although they sounded pretty 'trendy', I wasn't exactly over the moon after their thirty minute set.

British band Wolfsbane on the other hand achieved quite the opposite and they easily won over approximately 200 fans with their energy laden live show. Once they'd burst into the first song, the entire band didn't stop moving, and they seemed to be giving off the same kind of vibes as they would playing in front of 100,000 fans at Castle Donington. Pretty impressive!

The song material in itself couldn't quite compete with the great live show. Wolfsbane were trying to entice the small crowd in front of the stage with a sound that was slightly old-fashioned and corny, even though tracks like 'Money To Burn', 'Greasy' and 'Pretty Baby' were more refreshing live than on vinyl. The crowd, including Bruce Dickinson, Dave Mustaine, Mike Muir as well as various Sepultura and Voivod musicians (A large music fair was taking place in New York at the same time) still enjoyed it.

US rockers Last Crack released a pretty encouraging debut album (even though it wasn't sensational), but their stage show was perfect. Frontman Buddo who is privately a more introverted kinda guy, proved to be a bundle of temperament and an excellent focal point. Buddo isn't just a convincing singer, he is above all a personality, and he sings the songs - sometimes reminiscent of Jane's Addiction or Bang Tango - with great expression. The two Last Crack guitarists Don Bakken and Pablo J. Schluter moved back and forth as if in a trance, and the guitar duel they fought was full of excitement. With the current street rock revival in full swing in the States, it wouldn't be surprising if Las Crack made the jump into the Billboard charts with their next record. They are good enough!

Gothic Slam had earned their position as headliners and they have just released their second album in the States on Epic/CBS. The five thrashers who I had always thought were a pretty second rate combo excelled themselves, proving me wrong. They were even better than Wolfsbane and Last Crack, who had both kept the standards pretty high. Singer Daniel Gomez, who reminded me of Steve Souza (Exodus) on stage, appeared very professional both vocally and visually. He kept encouraging his fans to join in - and anyone who didn't participate ran into the danger of being attacked personally by Mr. Gomez. That's what you call power of conviction...

The rest of the band didn't lag behind the power of their front man and they literally played their asses off. That's what makes thrash fun!

Lizzy Borden was on the bill-

Last Crack

Gothic Slam

Gothic Slam

Lizzy Borden

Wolfsbane

pics: Frank White

ing the following day. Around 1000 fans had found themselves tempted to the legendary 'L'Amour', otherwise known as the self-titled 'Rock Capital Of Brooklyn' thanks to the success of the man's excellent solo album 'Master Of Disguise'. I sadly only made it to the hall just before midnight and so I missed the two support bands called Nothing Rhymes With Orange (original name) and Shakespeare, who played a couple of short sets which didn't go down particularly well.

Lizzy Borden, who went on stage at around 1.30, turned up with his new band, a new set and a new show. There was no more blood, there was no naked (female) flesh and no dubious 'special effects' - we witnessed instead a mercyless sound, ferocious songs and a lot of soulful feeling. Lizzy Borden '89 doesn't need the childish games any more and he's on the way to establishing himself as a serious song-writer and a classy entertainer. His voice sounds more interesting live than on vinyl; the Bruce Dickinson effects he used in the past have vanished and they would have been out of place in these new, more commercial sounding songs anyway. Lizzy Borden showed himself from his best side in New York: The show was perfectly planned but still not contrived, the band were united in themselves despite acknowledging the obvious leader role of the front man, and the music had all the class of the musicians who played it. The set lasted eighty minutes and consisted mainly of new tracks like 'Master Of Disguise', 'One False Move', 'Sins Of The Flesh', 'Be One Of Us' and 'We Got The Power'. These was elaborated on with the help of some solos and older tracks although they were few and far between. Apart from 'Notorious' (This was the highlight of the set), 'Me Against The World', 'Bloody Mary' and 'Den Of Thieves' I would have liked to have heard a few more songs from Lizzy Borden's past. Otherwise the band were nearly perfect.

It was back to the Zone DK in Manhattan on 28 October where Sepultura were playing their US debut (a few days before they supported King Diamond there) The gig had sadly been arranged at far too short notice, and so although there was free entry, only about 250 fans turned up at the jet black interior of the club that night.

Before Sepultura were given a chance to prove their excellentlive abilities in front of a US audience, Wargasm took to the small stage. The odd trio that will no doubt find fans amongst all aging rockers proved their abilities on the album 'Why Play Around?' from 1988. The live show exceeded all of my expectations. I would even go as far as claiming that Wargasm could play old thrash professionals like Exodus under the table! The set lasted about one hour, and included a few unreleased tracks. It blazed like an inferno that couldn't be stopped however hard one tried. The three musicians (who seemed to consist of at least fifty percent hair) thrashed about on stage with an energy that could have nearly stomped the whole of NYC into the ground, distorting their guitars with such routine that I had to seriously ask myself why this band haven't yet established themselves as one of the thrash greats!

An international breakthrough must be on the cards for Sepultura any day now. The amazing progress that has taken place between 'Schizophrenia' and 'Beneath The Remains' is reflected in the Brazilian foursome's stage presentation. The guys were pretty brilliant on their European tour with Sodom, and it must have helped their maturing process, as they are now a profesional band who can no longer be ignored by any serious thrash fans. Sepultura have paid their dues by having had to fight it out on cheap instruments for years. They have finally earned themselves some decent equipment - and these guys know how to play them as well! The rampant crowd were ecstatic, celebrating Sepultura as if they were the legitimite contenders to the Slayer throne. They passed the test!

The next event took place the following day - but in Cincinatti, Ohio. Annihalator, Wrathchild America and Testament were on the bill which is currently selling out venues all over America. It's not surprising with Testament (who headline the package) unexpectedly creeping up into the Billboard charts, thus proving to be the most successful current thrashers climbing upwards apart from Overkill. Annihilator have also gained quite a good reputation throughout the States, even though they are probably still more successful over here in Europe. Wrathchild America on the other hand didn't seem to fit on the tour too well, but even they emerged gracefully from the whole affair.

Annihilator had the thankless task of opening the show, and they went on stage at exactly 8 pm. In contrast to the New York fans who normally only show up at these shows in time to catch the head liner, the Cincinatti kids immersed themselves into the mania right from the start - and they greeted Annihilator like staunch Catholics greet the Pope. There were cries of jubilation as soon as the intro was heard ('Crystal Ann'), and I hadn't expected so much enthusiasm - especially not in a State with a reputation for being as conservative as Ohio! 2000 fans filled the club to bursting point, and the crowd seemed to know all the tracks off the Annihilator debut 'Alice In Hell'. The fantastic atmosphere was reflected onto the band who played a nearly perfect gig, although things hadn't looked as though they would be that good to start with. The entire band was under his spell - Although he had just completed 30 energy-draining shows with hardly any days off. It was a shame that the guys had to go off stage after only half an hour. I would have liked to have heard a few more songs!

Wrathchild America (not to be mistaken with the English glam queens of the same name) seem to be pretty big in Ohio. I had initially thought that the foursome would have difficulties convincing the audience which was mostly made up of thrash and speed freaks - especially as the 'Climbin The Walls' album would hardly win any awards for being the most innovative or sensational release around. I was in for a massive surprise! Wrathchild proved they are a rock hard power metal act who can easily compete live with the likes of Metallica or Metal Church. The stage acting was amazing, the guys head-banged for dear lives and if they manage to write a few original tracks on their next record, we can look forward to the band's whole package!

It was clear from the start that Testament would be the real heroes of the evening. Chuck Billy and his gang knew exactly what they were playing, still making room for a good optical presentation. In contrast to their last European tour during which the guys appeared to be slightly bland, the show in Ohio was a lot more varied and interesting, which probably had something to do with the songs on the 'Practise What You Preach' album which proved so different from the the material on the last two LP's 'The Legacy' and 'The New Order'. Testament have learnt to apply their abilites more accurately - but they haven't lost any of their energy and power in the process!

GÖTZ KÜHNEMUND

Testament

pic: Jenny Raisler

Wrathchild

SWIZZLES

YORK PA.

NEW YEARS EVE 1988

Annihilator

Wargasm

pics: Ed Esposito

BONFIRE VAMP

Elysee-Montmartre PARIS

Curiously enough, the Parisian venue wasn't sold - out for Bonfire, although the German band has already sold in excess of five thousand copies of their new album 'Point Blank' in the first month of its release here. This is quite a good score really in the country of Beaujolais and Vanessa Paradis. So where exactly did the French metal heads lose themselves on that night? There is no real answer although the most obvious one seems to be that the sudden announcement of the European tour has taken some people by surprise and this Parisian show came a bit earlier after the album release to gather all the fans. This, then explains the reason for only a thousand fans attending at this two thousand seater hall.

There had been rumours about Saraya supporting on the European tour, but the slot was finally taken up by Vamp, a young German five piece whose debut album has not seen the shelves of our record shops yet. Vamp had to deal with a lot of sound problems during the first part of their set and failed to convince the French crowd who didn't know the band or their songs under those difficult circumstances. This was quite unfortunate because the band showed a lot of potential, especially with their lead guitarist who seemed very much into Hendrix material with his left handed Strat. Half way through the set the sound improved considerably and finally Vamp were able to gain some response from the hard-to-satisfy crowd. My opinion is that the French crowd would like to see the band again without the sound problems. Despite all the problems they had during the show though, Vamp made some new fans here in Paris, largely thanks to their blend of melodic and hard rock.

By now the loyal Bonfire fans were growing a bit impatient and they would only stop shouting for Bonfire when the band finally hit the stage with a turbo-compressed version of 'You're Back'. Singer Claus Lessmann ran and lept on the different stage levels to greet the fans, while axe virtuoso Angel Schleifer displayed some mighty killer licks. He is truly a modern day guitar hero that appeals to the French crowds time and time again. The trimmed Bonfire lineup now appeared with a guest guitarist named Michael Voss *(remember the band Mad Max)* and together they produced a heavier than usual set to ignite the overall ambiance in this half-filled venue. As any rock fan would know, it is quite a hard challenge for any band to get any reaction under the circumstances Bonfire were playing in, but this great German rock band easily succeeded with great professionalism, where other bands would fail. Mostly based around the 'Point Blank' album, coupled with some of the best songs from 'Fire Works', Bonfire's concert definitely demonstrated that the band has finally escaped from the Scorpions' shadow to get the recognition they truly deserve. Rockers like 'Waste No Time', 'Know Right Now', 'Hard On Me', the acoustic and emotional 'Who's Foolin' Who' or true gems like 'American Nights', 'Rock Me Now' and 'Bang Down The Door', show Claus Lessmann & Co ready to set the rock world on fire, especially by the time they reach the shores of Blighty.

OLIVER GALAN

Pics.: Didi Zill

ЧЕРЕПОВЕЦ-89

THE MONSTERS RULE RUSSIA!

A Fascinating Peek At The Booming Soviet Metal Scene

Report Direct From Russia's First Metal Fest!

Heavy metal has survived a pop-plague, that recently hit Russia and now HM is coming back to the Soviet rock scene. Some critics claimed it was dead, but now it's undergoing a great revival. British fans will be fascinated to hear that demand for guitar music is rising and fans there pack the concert halls. There were 15,000 spectators at Cherepovets 'Metallurg' stadium recently, a a weighty argument on behalf of heavy rock. In Cherepovets the first Soviet metal festival was held under the banner of 'Monsters Of Rock'. Among the participants were such bands as Marquisa, Prima Donna, Wist Express, Alica and headliners - Black Coffee, Aria and Master. We may not have heard of them in the UK, but they are big news in the USSR.

It took only a month for the festival to be organised and it was sponsored by the Industrial Co-Operation Unit 'Novatsija' and the Amalgamation 'Azot'. The management of the festival had been directed by the Soviet Metal Hammer service (Sergey Sokolov and Sergey Kuleshov or simply 'Sergey & Sergey'). It had taken only a few days to raise the stage and PA (by Cherven Vega, an American-Polish firm) at the stadium situated downtown. This town is a main source of Soviet foundry metal, and there are 50,000 criminals working here. (Does that include Henry? Only joking. Ed).

Everything was ready to receive the bands and their fans, the tickets were sold and this fact turned out to be real fun for Henry Olberg, the manager of the festival.

"The demand for HM remained stable for ten years and in some countries, the USA for example, it's rising. I think the Soviet Union reveals the same trend." he said.

STATE OF EUPHORIA

Aria was the first to arrive. The band members, accompanied by military cadets, tumbled out of the over-crowded train and had a good sleep at a hotel. By night they had already had rehearsals at the stadium and then pounced upon the city. Every building there wore 'Metal Hammer - Monsters Of Rock USSR' posters, every street had advertisement stands, every bus carried coloured slogans.

The state of euphoria lasted for two days and then the festival started. It was the second night and it was the best night!

The opening act of the first day were almost unknown, Ratmir, a Moscow based band I first heard on a Metal Hammer TV advertisement in Cherepovets. In spite of the fact that the

Алиса

band's line-up consists of rock-veterans, their break through to the audience was weak and unimpressive. The only animated moment was when the guitarist crushed his instrument (2,000 roubles' worth), and then threw it to the crowd.

To my amusement, Prima Donna almost recovered after their line-up changes. Their former guitarist was a Brightest Hope but somewhere in Siberia he tried to massacre the band and this was the reason they put him under lock and key in some mental clinic. It took two months to find a replacement and now the manager of the band longs to form an all female line-up. I think he's close to his goal. When I was at their concert in Kiev, vocalist Inna Glam got the title of 'Miss Rock '88', but since then Prima Donna have grown up and this is the fact for everyone to see. I hope it'll be noticed by male audiences especially. The new image created by frontwoman Valery Araskina is second to none (see the photos, fellas).

But real heroes of that day were Aria. No question about it. After the Prima Donna set, the crowd was warmed up and Aria stormed the stage and tore at the audience like

Their debut LP released last year as a follow up to two extremely popular demos is a rarity in record shops. Their new vinyl 'Playing The Fire' is due out on the State label 'Melodia' and released also on cassette. Aria is one of the few Soviet bands who can tour and they enjoy good

Мастер

Ария

Черный кофе

powerful beasts. The hurricane they created shook people all right and 'Torrero' flew over the stadium like a good omen.

The band did their best, sure. Guitar links (we call them 'our Adrian Smith - Dave Murray device' over here) were spot on, therhythm section wore down the crowd's resistance and vocalist Valery Kipelov is one of the Soviet's best. Though he borrowed part of his image from Ozzy Osbourne for me he looked very natural. I'm not sure I have to introduce all of them the band is still unknown in the West, but our fans recognised this outfit on the spot.

business. The times are changing, stage posing can't help no more. Swiftly changing riffs blazed away and Aria bombed the crowd with their old hits but the emphasis was laid on their new LP —'Sway This World!' which became the focal point of the set, accompanied by the crowd and other musicians.

BOOZE UP

When the show was completed The Great Lig In The Sky began (I mean The Great Booze Up). And after that I tried to talk to Mr.Olberg in German, English and Russian and

ЧЕРЕПОВЕЦ-89

THE MONSTERS RULE RUSSIA!

discovered he didn't know any of them (Or was it me?) But who's to blame? The headliner of the second day was to be Alica (there are numerous fans of this band in Cherepovets). Alica were to arrive from Moscow where they'd worked with their third album 'Sixth Forester'. But the navigation system of their 'plane failed and when it was fixed the trip had been cancelled due to darkness(!). As a result Alica missed the show and arrived next day by U-2 (not a band but a fantastic biplane constructed long before World War 2). Alica's place was taken by Black Coffee.

The openers of the second day were Moscow glam rock band Joker. I think they may have a great future but their main problem is 'Def Leppard-ism'. The success of this outfit depends on the sale of their debut LP 'Queen Of Spaces.' I'm not fond of that kind of music but to tell the truth Joker have some good songs and their live act has a touch of studio perfectionism. I like it.

Wist Express (Moscow-Leningrad alliance) were next to Joker - and their forty minute set convinced the crowd. Heavy rock'n'roll is the good thing but it has to be heavy. Their front man was good enough and guitarist Sergey Vasiljev deserves a few warm words too. Wist Express should release their next LP as quickly as possible. It may be their last chance.

Black Coffee are big favourites. The former manager has left the band and Black Coffee recovered with a new line up (the only founder members in the band are now Dmitri Warshavsky - guitar, vocals and Igor Kuprijanov - bass) The re-organised Black Coffee have remixed their second LP 'Free AT Will' which was due out nearly next year.

The musical style of this band is a strange mixture and it reminds me of the Scorpions, at least when they play ballads their strongest point. But they're peculiar Scorpions. Soviet Scorpions! It works though. Last year Black Coffee sold two million copies of their 'Cross The Threshold' LP the biggest in Soviet metal sales.

They constructed their set to a high standards and the big hit 'Russia Of Vladimir' exploded amidst the audience, then it was a brief stroll along the group's older songs and at last the band played their new material. Two years taken to prepare the album hadn't been wasted and Black Coffee are ready to break all sales records.

Next day the band hit the stage again, this time they replaced Alica, who were still stuck at Moscow airport. The second act of the third day was Marquisa. This Moscow-based band has a half-female line up. They were the first Soviet metal outfit to use female vocalists. When they took the stage everyone cheered and the song 'Sleep Baby' often seen on TV, was joined in by everyone in the crowd. They didn't play anything new because of the line up problems but the new material is ready and Marquisa will use it next time, be sure.

And then came Master! In the week before the festival this band arrived from Belgium. Their sheer power and high speed act hit the crowd like a sledgehammer and it was only the beginning! The musicians dashed around the stage as if they were balls of mercury. And there were no gaps between the songs. The songs included 'We Want To Die', and 'The Butchers' and were one big smashing vortex. The fans especially yelled for 'The Metal Is Forging Here!'

"Shut up!" yelled frontman Sergey Serysheve, but in vain. *"What do you want us to do?"* he asked the crowd. *"Do we play forever, or stop right now?"* The audience was shocked while guitarist Bolshakov crossed the stage, took his Kramer and the jam began!

Aria and Master got together and played their old mayhem number 'The Will And The Reason' accompanied by the crowd's cheers. (The song was released a long time ago when half of The Master's line up was part of Aria's.)

This Gala show turned out to be the logical completion of the Hard Sounds Festival. All the heroes of Russian hard rock climbed the stage again and amongst them Alica at last hit the target.

Alica can't be considered as hard 'n'heavy though a couple of years ago they tried to turn the leaves of a hard rock book but now they're kind of Soviet mainstream.

Their set was good enough but it wasn't either hard or heavy, and don't forget the festival held the Monsters of Rock banner.

The festival will return. There are chances we could try the second Monsters Of Rock later this year and the preparations are underway. We're planning to change the bill and we hope the Moscow based Cardinal and Kiev thrashers Edem will appear. As for the Cheropovets' festival there is a film under way and the State label Melodica is going to release a compilation LP.

(Translated by Sergey Kastalsky).

AEROSMITH
N.E.C.
Birmingham

They say that it's better to travel than to arrive, and I'm pretty much a true believer in that adage. The anticipation that's built up over the arrival of the 'Smiffys has been tremendous fun, but what's left in the aftermath? I'd guess round about 80% success, which is less than a lot of us expected.

I'd think it's fair to say that the majority of the people who'd -come to the N.E.C. had an awareness level of the 'Smiff back catalogue that didn't really extend beyond the last two, Bruce Fairbairn produced albums. The set did reflect that fact more than at Hammersmith *(where they seemed to bamboozle the crowd for quite a while)*, but even so they recognition level was low for the first part of the set.

Early reports from Europe that suggested that the 'Smiff didn't quite explode like we'd been lead to believe turned out to be pretty accurate *(though it's got to be remembered that, relatively speaking, this is still early days for a world tour)*. Perry and Tyler made scant little use of the ramps that ran up and behind the backline, the between-song-banter was sparse and a lot of the material was slowed down, but to a dragging pace rather than a groovin' one.

Tyler's still got the rubberiest legs in rock, and, every time you think he's run out of contortionist poses to strike he throws a new one at you. If two of their tracks *('Mama Kin' and 'Walk This Way')* still remain better known as cover versions there's no mistaking the likes of 'Love In An Elevator', 'Rag Doll' and the rest as anything less than 100% Aerosmith.

My personal highlights had to be 'Sweet Emotion' *(the most sublime rock this side of Jane's Addiction)*, and 'Lightning Strikes' *(paradoxically a track from the era when Perry and Whitford had legged it for some solo work)*.

Like the first time you saw Kiss, the first time you saw Aerosmith will stick with you, *(I saw them in London, Birmingham, Scotland and Ireland)*. I get the feeling that, unlike other bands, familiarity won't breed contempt. If anything, over exposure to this band can only be a good thing, cuz I get the feeling that some people just haven't got the *point* yet.

MARK DAY

BITCH MAGNET
PERFECT DAZE
FUDGE TUNNEL
Sir George Robey

Fudge Tunnel had the indescribable pleasure of playing their set to an audience of about ten people. Wondering on stage they launched into the first track with mucho enthusiasm while the audience of Ten stood and looked at their feet. It must be a great feeling to be on stage, rage and scream your hearts out and have the audience look as blank as a brick wall! But still they made the best of the situation and set about trying to win people over, with their style of Mental rock. Sounding like Napalm Death crossed with Mudhoney, they defiantly won me over! Tracks from their debut E.P. 'Sex Mammoth' and'Leprosy' sounded even better live, splattered with that Mudhoney style guitar and growled vocals. But still only a pathetic amount of applause. Oh well, you can only try!

By the time Perfect Daze took over the stage, the Robey had at last started to fill out a little bit. And off they went, impressing the audience with pure Hardcore rock n'roll. Tonight Perfect Daze were Rockin'! whacking out classics such as 'Green', 'Saddest thing I ever heard' and 'Flames' A well as a whole load of new material *(I'd never heard it before anyway!)* Vocalist Lawrance was in full effect, pumping out the vocals and moving his body in a most original way. This guy rocks, dude *(!!)*.

So, if you like your Punk rock with a bit of raunch, Metal style then you'll go for Perfect Daze in a big way. Keep your eyes and ears open.

JAMES SHERRY

LEE AARON
Bochum, Germany

Let's take a sensible look at the musical components of tonight's show, before venturing into Lee Aaron's far more interesting anatomical details. Both deserve equal attention, as it was the first time in ages we were able to witness an exciting burst of Canadian metal live on a European stage - and what a wait it's been!

Lee Aaron went on stage at 7.30 pm with a more or less completely new band line-up. The

show kicked off at this early hour, because for some reason tonights headliners Nazareth had to clear the stage by 10.30 pm.

The only remaining member of Lee's old band is John Albani. You can't imagine Lee sounding like Lee without the help of John's typical, stereo guitar sound in the background. As well as playing in the band, he was also responsible for co-producing the new album 'Bodyrock'. The way the four boys burst right into the first track 'Metal Queen' at exactly 7.30.

There was obviously a lot of excited chit-chat going on amongst the audience wondering what Canada's first rock lady would be wearing that night. As it was, she relieved our mental tension suitably and thrilled us with a raunchy little stretchy mini skirt. Despite being fronted by this raucous chick the band played their set with an enviable professionalism. 'Bodyrock' had entered the charts on the day of the show. Good news like that must have made things a lot easier for them to generate some energy.

Around 700 head bangers paid tribut to Lee Aaron's songs, both the old and the new ones. She's started playing harder stuff again, as opposed to the soft rock-outing she ventured on two years ago. The show was excellent even though the band didn't have the technology on their sides throughout the whole set - towards the end of the concert a light failed to work for the duration of a whole song.

Highlights were of course some of the great tracks off the latest album. Killer tracks like 'Whatcha Do To My Body', the remake of the Montrose classic track 'Rock Candy' and finally the track 'Gotta Thing For You'. All in all the concert was pretty excellent, although most of the compliments later uttered by fans seemed to concern the way Lee wore her micro-mini rather than the the way she sang her songs. But that's what women have to put up with in rock music.

pics: A. Bußmann

D.A.D.
Frankfurt, Germany

When D.A.D. went on stage, most of the punters at the Batschkapp in Frankfurt were surprised and wondered what had happened to Mona Liza Overdrive. M.L.O. were originally planned to open for the dynamite Danes, but the support band was nowhere to be seen or found.

I discovered later that the band hadn't even bothered to turn up, as the local promoter had decided to turn the venue into a disco at 11 pm as it would prove more cost effective than putting a second band on stage for a mere forty minutes. So for the same entrance money, the audience were going to be served less music.

It was then down to D.A.D. to make the evening worth every penny. No-one really expected them to be that good. The foursome had been heaped with so much praise prior to the release of the latest (and third) album 'No Fuel Left For The Pilgrims', that the LP had proved almost an anti-climax when it was finally unleashed on an expectant public. It was simple - so much had been made of these apparently genius Danes, that there was no way the LP could keep up with the expectations. It was good, but not that good. You could smell the hype.

All existing doubts were soon swept aside for ever when the boys burst into their first song. It became increasingly clear that 'No Fuel Left For The Pilgrims' was not particularly representative of D.A.D.'s live abilities. This band were born to play on stage, where they show off qualities that the sterile environment of a studio just can't compete with.

Terms like technical ability, virtuosity and pomposity aren't part of D.A.D.'s vocabulary. The Danes limit themselves to rock 'n'roll basics - three chords are about as far as they go, and if you do happen to hear a fourth chord, then this miracle is probably because the guitarist made some kind of a mistake. D.A.D. don't just prove their love of minimalism musically: Peter L. Jenson's drum kit is so tiny, that even Stones drummer Charlie Watts would probably refuse to sit behind it. And Stig Pedersen even went as far as playing some of the tracks which didn't need a particularly sophisticated treatment on a mere two string bass. But D.A.D create a better sound with their modest means than most other bands achieve by carting around enough equipment to fill a dozen lorries.

The band's stage set-up is legendary. In the centre there was an massive bed (!) crowned by a minute drum kit, flanked to the left and to the right by giant speakers with the words 'Overmuch', the title of a D.A.D., song written over them. A cool stage set for a cool band.

D.A.D. kick ass on stage. Singer/rythm guitarist Jesper Binzer stood right at the front - he's also responsible for some of the most interesting facial mimickery I've seen for a long while - while Stig Pedersen was seen mainly cradling a two string bass in his arms. Peter L. Jensen sat on the bed swinging his stix around while guitarist Jacob A. Binzer spent most of the time sitting next to the kit on a bar stool only leaving it when it was is turn to burst into a solo.

D.A.D.'s secret for success is their energy. The band cranked up the noise and thanks to the clear sound, a track like 'Wild Talk' turned ito a real treat in its live version, contrasting to the far weaker version on vinyl. 'Sleeping My Day Away' was given a worthy rehabilitation treatment, tarting the thinner studio version up considerably, and 'Rim Of Hell'(...this is a blues from hell!) evolved into the undisputed highlight of the evening. The audience were transported into an ecstatic drunkenness which lasted for a whole seventy minutes. The gig of the year was perfect.

D.A.D. live - you can almost imagine what AC/DC must have been like in their early days, when they were still playing dumps down under. Brilliant!

OLIVER KLEMM

ROAD REPORT

SKID ROW & VAIN SHAG FRENZY!

SOME GIRLS WOULD KILL TO BE LOCKED IN A ROOM WITH RACHEL BOLAN OR DAVY VAIN, BUT MARK DAY GOT THERE FIRST...

It's not a *wintery* November night, but it's not *that* warm either. Two veritable nudists are teetering through the foyer of the Hammersmith Odeon on too-high heels, micro-skirts, P.V.C. bras and not a lot else. To complete the scene they're licking on *lollipops* in unsubtle mock-Lolita fashion (*I swear I'm not making this up*). Now it's *possible* that these are the same people who check out Extreme Noise Terror in a similar state of undress, but I suggest it's more likely that they're simply part of that posse of girls-in-their-underwear who'd gladly unleash pheremone-fuelled sexual harassment on any member of Skid Row or Vain within groping distance. If, five or six years ago, the vast majority of females on evidence at rock 'n' metal gigs could've passed for Lars Ulrich in bad light, these days the Odeon's packed with fishnet floozies and trash-madonnas sporting dress sense (or, rather, *undress sense*) swiped from any Hollywood representation of an L.A. hooker you've ever seen. And they all wanna shag the pants off Vain 'n' Skid Row...

Skid Row aren't the new kids on the block anymore. They've become an established rock act with frightening ease *(selling out Hammersmith Odeon at a week's notice is just one demonstration of the appeal this band has)*. The patronage given to them by Jon Bon Jovi's no longer an issue. All Jovi ever did was give them a platform from which to shine.

At Milton Keynes it was their tornado of a performance which allowed them to skip to the front of the *next big thing* queue. It was their f**k-'em-all strut that lit bonfires under White Lion's asses on the Motley Crue tour. On their own headline tour they simply *raged hard*. The helping hand of a Jon Bon Jovi can put a band in front of a potential audience, but it's up to the prodigal sons *(in this case Bach & Co.)* to actually win the hearts, minds, wallets and underwear of the aforementioned crowd.

At this moment in time the Skids are as important to their label in the U.K., Atlantic, as Guns 'N' Roses are to Geffen. Perhaps more so, because while the Guns are reluctantly riding the crest of a tidal wave, sulkily agreeing to fewer and fewer interviews, burned out on the touring front and seemingly unable to get it together at all on the recording side of things, Skid Row are capturing large slices of an audience who were welcomed to the jungle but found the monkeys out to lunch when they got there.

The Skids are still willing to play the game, touring extensively, promoting their album hard, and getting the youth to go wild in the process. Which brings me to their dressing room at the Newcastle City Hall, the night before their Hammersmith triumph and Skid's bassist/founder member Rachel Bolan, an easy going guy with a grin that breaks hearts.

RACHEL RAPS

"Hey dude, cool rings! An' I've got the same boots as you're wearing!"

How can I fail to like this guy? It's just not possible.

So, Rachel, what brings you back to the U.K.?

*"Well, when we did Milton Keynes we thought we were gonna get spat at, 'n' piss bottled 'n' s**t. That's what we heard an opening band in Europe got. We f**kin' did it, it went well, we did The Marquee, then we found out so many people couldn't get in. We had no idea that would happen. So we knew we were gonna be over with Motley anyway and so many people were pissed off at us 'cause they couldn't get in The Marquee, so let's do some gigs around England."*

Are you aware of your meteoric rise in the U.K.? Few bands ever get so big in such a short time.

"Yeah. I guess about six months ago we were nothing and we always thought we'd be nothing over here. It's weird, I guess there's a lot of luck involved, what ever it is we're

VAIN WANT YOU!

*happy about it cause the crowd's so intense. Everybody's doin' the pogo and s**t. I love that stuff.''*

You told the NME that *''punk is deep in the veins of this band''*. There is a real punk vibe coming off the Skids *(though it's not so evident on the album)*. You're all just ageing punks then?

*''I've always been into punk, ever since I could remember. We're not jumping on a bandwagon. I've always loved the Pistols, The Ramones and it just seems to fit in with what we do really well. That's why we do 'Holidays In The Sun' an' s**t like that.''*

Tell me, Rachel, is it one long *shag frenzy* on the road? For November there are some pretty nude people coming to your shows.

*''No, no, not at all. You get the chicks that follow you around from town to town. Some wanna f**k the band an' some just want to hang around and say hello...''*

They're after you for your minds then?

*''No, no, no! There's some that definitely wanna f**k everybody in the band. Some that wanna be strapped down to a coffee table and have every orifice filled. But there are a lot that just wanna say 'hi', drink with you on the bus or what ever, but you can't get eight thousand people on the bus.''*

Gimme the grossest U.K. tour story...

''Y' know, I think in the U.K. I couldn't get laid in a women's prison. Chicks have been avoiding me like the plague out here.''

Bulls**t!

*''I'm not lying. 'Snake' is rooming with me on this tour, he can attest to the whole thing. But we did a record signing at Shades record store an' some girl handed me a note and said 'read it, but not now'. I read it and oh my God! I thought it was a chick out of a porno movie, all this wild s**t. She was only, like, twelve as well.''*

Skid Row aren't *Sebastian's band, (Rachel 'n' 'Snake' are the creative force behind the Skids)*, but there's no ignoring the fact that when they went looking for a singer they ended up unearthing arguable one of the top dozen rock frontmen around today.

''He's great, y'know when we were looking for a singer we were looking for a slob. Some one that was as out of control as the rest of us, and smelled as bad as the rest of us. He happens to smell worse than the rest of us...''

Yeah, I've heard you're a pretty un-hygienic band.

''Definitely. When we leave the hotel room and the maids come in they have to put on asbestos suits to clean out all the spit 'n' snot. That's what we're all about.''

You're lucky that Guns 'N' Roses came along and killed *big hair* then! If you'd have come out a couple of years back you'd have been required to go into a backcombing frenzy, huh?

''Well everything makes full circle. Like the Seventies when everyone stood around in eight-inch platform heels with Seventies hair, then they went for short hair with the New Wave, then it went around again and bands like Poison came in. In a couple of years from now 'big hair' might come back in. I couldn't do it, my hair's all one length and it would scrape the ceiling, man. If we wanted to have hair like that we would though, that's the kind of guys we are. if we wanted to go out in leotards and a tu-tu we would.''

Don't take this as heavy criticism, but I don't really think the debut album's awesome. That's no bad thing, a too-good debut hung round Van Halen's necks for years and over-achieving at the start of a band's career can backlash badly. 'Skid Row' is *not* your ultimate super-album, is it?

''Well, 'Skid Row' is the stage we're at and we're not trying to be anything more than we are. The next album might sound like it or it might sound completely different. We've only written two or three songs for it so far. We never said that we were gonna make 'Sgt. Pepper's Lonely Heart's Club band', y'know? 'Snake' and I'll sit in a room for hours just writing songs though, till we get something we're really happy with.''

You're selling a large amount of records. Has the money started to arrive yet?

''A little bit. I wanna get some vintage guitars and basses with it, but I never used to know what it was like to have money, that's why we ended up calling the band 'Skid Row'. I've looked at some cars now but I haven't got one yet. I don't need it because I'm never home. When we go

CAMERA CLUB

BOYZ AND GIRLZ

AND MORE GIRLZ

...AND MORE GIRLZ

FAN CLUB

*back to the States we start touring with Aerosmith through to March. We're f**kin' happy with that one. There was talk about it, an' we met those guys when they were up in Vancouver making their record. They're idols of ours and they were really cool.''*

Let's be dead honest now. You kicked White Lion's asses every night you played with them on the Motley Crue tour. Didn't it get a bit embarrassing? You're blushing!

*''I can't see it like that! I have to force myself not to see it like that! Those guys are friends of ours an'...well...I'm backed into a corner on this one. They do what they do and we do what we do. You decide, but we never look at it like a competition, we just know we have to go out and show off our s**t whoever we're playing with.''*

ART CLASSES

VANITY CLAUSE

Who ever Skid Row are playing with is, of course, Vain. First the bad news. Sebastian Bach *really does* look like that.

His cheekbones *really are* that razor-like, he *really is* that tall. If I wanted to talk to him face to face I'd have to stand on a chair *(or saw his legs off at the knees, ha!)*. Sebastian projects attitude all the bloody time.

Davy Vain doesn't. While Bach's being Bach on a 24 hour basis, Davy's more of an on-stage transformation. He doesn't look like Davy Vain till the camera comes out, then he falls into *the pout* with ease. Of course his shadow-like off-stage presence might have something to do with the fact that he's not feeling too good. Backstage at Hammersmith Odeon he's wrapped up in a scarf and sweatshirt, dunking five *(!)* herbal teabags in a pint glass of boiling water and sipping at a mug of soup.

TAKE MY ADVICE

DATE WITH DAVY

''Sorry I couldn't talk to you on the bus last night, I was saving my voice. But thanks for all the good reviews you've been giving us.''

With remarkable disgression he's ignoring the fact that even if he'd been able to talk on the ride between Newcastle and London, yours truly had his head down the tour-bus toilet at the time, after discovering that *boilermakers (a psychopathically dumb mixture of bourbon and beer)* didn't, ahem, *agree* with me.

One thing Davy Vain has no disgression about is *shagging*. The kid from San Francisco with the pout has a remarkable ability to return every topic back to a discussion about his favourite subject, 'Frankie', his dick.

Have you any kind of stage-fright with this being your London debut, Davy?

*''Nah. I get nervous, but not real stage-fright. Once I had stage-fright when I couldn't get a hard-on. That kind of scared me cause it had never happened before. I didn't try too hard though, I just thought thought 'I'll f**k the crap out of her in the morning' y'know? It was one of those things where 'Frankie' just didn't want to listen to what I had to say, it might have been all the Jack Daniels...''*

Davy, the gig, please, the gig?

*''Tonight I'll be a little more nervous because I'm not feeling so great. I like to give a thousand percent, and when you're sick you can feel yourself losing energy and strength. I don't like to sound like s**t if I can help it.''*

Vain are in a rather unusual position. With the exception of their home town of 'Frisco, they're probably bigger in the U.K. than anywhere else. So far they've remained pretty underground in the States and opening for Skid Row's been a revelation for them.

MERCHANDISE MANIA

''We've been playing the Marquee style clubs off every city in America, so this tour's been incredible. We weren't really sure what to expect, but the response has been great. Skid Row are really cool about it, they say 'we sold this place out together', even though they're bigger than us right now. I think it's obvious that we're helping the show be a better, stronger bill. But we were surprised when we saw them go on the first night, how good they really were. I've got to admit that, because we're used to pretty much blowing away everyone we've ever played with. We knew we had to be better the next night, so it just made us better.''

With caution, I broach the subject of on-the-road party frenzy.

''We don't really drink that much cause we're trying to stay healthy. Right now I'm sick, and that's probably because I partied the other night. We're just so into performing well that if anything sacrifices that we'd get bummed out. It doesn't seem worth it to us. I just have this girl problem...''

Is it a problem?

''It's not my problem, it's just hard for me to go home alone after the show. The other night I was in my hotel room really tired with jet lag. I heard there was this really hot club with tons of chicks but I told myself I didn't care, I just wanted to stay home. I'm in my hotel room, watching a movie, getting some rest and Tommy (Rickard, Vain's drummer) *calls me to tell me he was going to check it out, says he's heard it's pretty killer. I say I'm gonna stay home, but when are you leaving? Fifteen minutes? I'm not gonna go. In those fifteen minutes I knew I just had to go! So I end up going, picking up some dumb chick and staying up all night banging this chick. I got no rest at all. There's usually naked women around us most of the time. Usually we don't even let them onto the tour-bus in America unless they take their clothes off. We've got snakes on the bus, so we make them take their clothes off and let the snakes crawl on them,*

DAVY'S BREW

take pictures. It gets pretty crazy.''

C'mon Davy, are you a romantic then, or just an utter sleaze?

*''I'm really romantic. I would never treat a person I had a one-night- stand with badly. Some people are really ruthless, but I try to let the chick feel she's really my friend. Once in a while you meet this chick and you think she's really great, she's an incredible f**k, she's really gorgeous, she's incredible, you're just f**kin' her all night and you think you'll get her number and contact her. You think you'll maybe take her out on the road for a couple of days, then you wake up in the middle of the night and you knock her purse over by accident, and all these laminates fall out of her bag. Pictures of her naked with Slash, pictures of her mother naked with Robert Plant. You realise that maybe she's not an angel after all. So it's tough to be romantic on the road. Sometimes you just have to get down to serious sex...''*

Do Vain advocate 'safe sex' then?

''Yeah, I haven't hurt myself in bed yet on this tour, usually I hurt my knee or my back..''

No, no, no!

*''Actually we do practise safe sex and we hope all our rock band buddies out there practise safe sex too. So when we f**k some dumb chick that they've just f**ked we don't catch something off of f**kin' Slash or someone. Not all the girls we meet are dumb. At least ten percent of them have a little intelligence, ha, ha, ha! 'Beat The Bullet' is about 'safe sex', it's our most political song.''*

MOTORSKID

Change of subject coming up...did you get affected by the San Francisco earthquake?

*''No, because I moved out of my house just before we went on the road. Everybody in the band moved out of their places so we could stay out on the road. It's kind of a trick just so we don't get homesick. It's kind of like living in a place where they have tornadoes or something, you just don't think about it. Usually it's a little shake, not f**kin' the whole place up like that last one did. In fact I was f**kin' this chick one night there was an earthquake and it was to my advantage! She didn't know it was an earthquake, she just started yelling 'Oh Davy, you're the king, you're the king!', I didn't know what was going on, I just thought, wow, I must really be on today!''*

You're the king of your own castle in one respect. The band's named after you, it's all your songs on the album, you co-produced it and you're the only person on the front of the cover. What about the other guys?

''It's still a band. I'm not happy till everyone's happy, so it's not a dictatorship. But I'm the leader of the band and sometimes they call me El Presidente, right? It has advantages but sometimes, if something's wrong or someone has to make a big decision, those guys are like 'hey man, you're El Presidente, I'm heading back to the hotel, you figure it out!' I wasn't a lead singer before I started Vain. I decided to have my own band, give myself a really good shot at trying to be a star, and if it don't make it can at least go 'I did it my own way'.''

DAVY LEE WHO?

Looks like he's well on his way to stardom, if 'Frankie' doesn't fall off first that is.

The ultimate 'shag frenzy' tour of the year? If not it came damn close. If this trend continues I'm buying shares in lingerie companies. A solid investment.

Mark Day

CUM BAKSTAGE!

SMILE PLEEZE

Backstabber

SKID ROW AND VAIN RAVE UP!

CURRY-STABBER (1)

After Skid Row and Vain plundered the Hammy Odeon, entrance to the obligatory end of tour party came via a small green sticker affixed to your gig ticket.

Perhaps we should explain that normally you need a great big invitation card to access all areas in the free food and drink dept. (or be on intimate terms with the road crew, wear not a lot of clothing and smile a lot), however Atlantic Records didn't have time to come up with any invitations and came up with the *green sticker plan*.

Can it be true that an enterprising record company ligger type who didn't have enough *'invitation stickers'* simply sent some lackey down to W.H. Smiths' stationary dept. to buy a pile of similar green sticky things?

You want members of Iron Maiden? You got them. You want Skid Row and Vain? You got them? You want a list of who else was there? Eh, that's a bit difficult, cause the assembled Hammer posse seem to have forgotten. Speaking of amnesia, ol'Andy Bradshaw seemed to have forgotten where he left his marbles when he was heard to exclaim *''What a great party! Look, there's Lou Gramm from Foreigner over there!''* to a barely conscious you-know-who.

Now, correct me if I'm wrong here, but surely Lou Gramm and great parties just aren't compatible, except maybe in the fluffy A.O.R. corner of the office where the lilacs bloom and the fluffy bunnies await a new Strangeways album?

Further evidence of an advanced state of senility came when a particularly hairy mascara wearing rock personage wandered up to the aforementioned scribe who was only too thrilled to enthuse, *''Hey man, you were great tonight!''*

''Why, thank you!''

I saw you supporting Crue at Wembley and Birmingham...''

''But Andy...''

''..and I thought you were pretty good then, but TONIGHT...''

''Andy, there's something you should know...''

''..was brilliant, particularly when you did 'Youth Gone Wild'.''

''ANDY!!!''

''What?''

''I'm from Vain.''

''Oh.''

When questioned about this later Bradders was heard to mumble something about wondering where Rachel's nose chain had gone. Amnesia can be brought on by too much alcohol as this proves and Vain's Danny West can now confirm, now, where did I leave my drink....?

Not in attendance was John 'Wayne' Duke, who by his own admission *''likes a curry''*. Shame you missed the Indian nosh 'Wayne', eh?

Meanwhile, Whitesnakes snooty-do at posh top person's establishment 'Browns' the same night was attended by a couple of NME journos, Andy Crane out of Children's BBC, Fish-who-doesn't-go-to-parties-anymore and no one else at all. Obviously too many potential liggers had heard the new album, Dave, and couldn't attend for fear of sniggering all the time, eh?

CURRY-STABBER (2)

After living legend types Aerosmith hit Hammersmith for the second night in a row, the obligatory party-frenzy affair happened at some very upmarket snoot curry house, where the likes of David Coverdale, Mrs. Coverdale, various Iron Maidens and (obviously) Aerosmith wined, dined and mingled with...well not a lot of people at all really. This was, unlike Skid Row's packed-to-the-rafters booze binge, a somewhat more exclusive affair. What Jock With Attitude Mark (can I be sick in your toilet?) Day was doing there I don't know.

Anyway, Mr. J.W.A.'s not easily impressed by celebrity, having carved out a career interviewing such names as Paul Stanley, Ozzy Osbourne, Anthrax, the-blonde-geezer-out-of-Judas Priest and various members of Soho Roses. All the same our man-with-the-plan was gobsmacked when, on the way back from the toilet (where he *wasn't* being sick, or so he said) he heard some geezer with an American accent reading the 'Howling Mad Shithead' logo on the back of his ever popular Wolfsbane t-shirt. Only turns out to be Steven Tyler, well known sex-panther out of Aerosmith, doesn't it?

''Howling Mad Shithead! Is that the name of your band?'' inquired the great man himself, to which our roving reporter could only mumble something about *''Err...it's, eh, Wolfsbane...eh, y'see...''*, and, with a grin and a handshake Mark stumbled back to his seat claiming to have had a *''Divine visitation''*.

(First time anything's shut *him* up-C.Welch)

Of course the correct answer to the question poised by Steve 'lust object' Tyler is *''It's f**kin' obvious! The Howling Mad Shitheads are a crack unit of crazed, beerdrinking psychos who worship at the drum stool of Steve Danger and would tear each others' heads off for the simple honour of being dubbed a 'f**kin' w*nker' by Howling Mad Blaze Bayley! So f**k off and mine's a bottle of Newcastle Brown!''*

Missing out on a free curry? Only John 'Bombay' Duke, Metal Hammer's self styled curry-commando. He was only calmed down by the information that Aerosmith were dishing out Indian food in the 'nouvelle cuisine' style of minimalist cooking, not going for the approach preferred by 'Bombay' Duke of *''A double labrador vindaloo with pilau rice, a side order of tandoori kitten, four popadoms, two nan breads, six onion bahjis and sixteen pints of lager, please!''*

DING DONG MERRILY ON HIGH!

Doesn't Christmas make you sick? All that gaiety and bright lights and Christmas trees and presents and turkey...bah, humbug! The reason we are getting so tetchy is we are fiendishly working overtime getting out the next issue for YOU dear readers, with no hint of a Christmas box, and only the threat of hours more work!

But we LOVE it and we love you, so watch out for our next issue, which will be packed full of merry post-Yule tide fare. You see, it actually comes out AFTER the festive season. Among the major features will be the mighty METAL DECADE Part 2, which include star portraits, a fascinating in-depth probe into the world of Euro Rock, and a month by month survey of the main events of the years 1983 through to 1985. It'll be a trip down memory lane, but just in case you are beginning to over dose on nostalgia, we'll have some strictly 1990's stuff, like an interview with Jon 'Hairy Knees' Bon Jovi, *(sorry, that should be 'hairy chest')*, and chats with mega stars so huge we are going to keep their names secret for fear our deadly rivals will snaffle them!

METAL HAMMER Issue No.1 On Sale December 27.

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